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Indian, Himalayan & Southeast Asian Art

New York | July 23, 2020



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Indian, Himalayan & Southeast Asian Art

New York | Thursday July 23, 2020 at 10am

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SALE NUMBER

26159
Lots 801 - 855

CATALOGUE

\$35

ILLUSTRATIONS

Front cover: Lot 848
Back cover: Lot 827
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Indian, Himalayan, and Southeast Asian Art

New York, Hong Kong, Singapore



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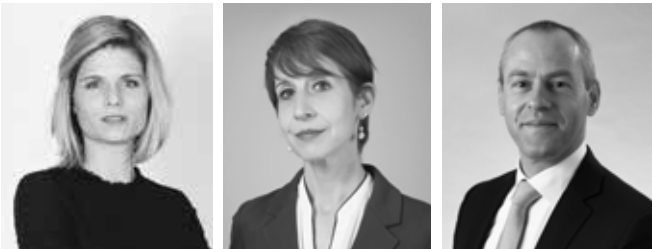


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801

1 - 800
No lots

801
A COPPER ALLOY FIGURE OF GANESHA
TAMIL NADU, NAYAK PERIOD, 17TH/18TH CENTURY
3 3/4 in. (9.5 cm) high

\$4,000 - 6,000

Seated Ganesha appears to have somewhat outgrown the lotus throne he teeters on. One considers the prospects for the diminutive rat joining him at the foot of the base to effectively carry his master. In any case, the elephant-headed god is known as the "Remover of Obstacles" and extends his trunk to sample more of the sweet *ladoo* he so loves.

Compare stylistically with other small votive bronzes of Ganesha from the Nayak period in the Victoria & Albert Museum (IM.76-1914) and sold at Christie's, Paris, 12 June 2012, lot 314, and Bonhams, New York, 20 March 2018, lot 3225.

Provenance

Private Newport Beach Collection, acquired 1962
Private West Coast Collection since 2008



802

802
A COPPER ALLOY FIGURE OF GANESHA
KERALA, CIRCA 16TH CENTURY
3 3/8 in. (8.5 cm) high

\$10,000 - 15,000

Heavy in the hand and rich in copper, this bronze depicts beloved Ganesha, his four arms holding an elephant goad (*ankusha*), a noose (*pasha*), his broken right tusk, and a ball of *ladoo*. Ganesha's enthusiasm for their sweet, buttery taste is conveyed by his broad smile, the animated coil of his trunk, and his rounded belly.

The bronze is depicted in the sculptural tradition of 14th-to-16th century Kerala, as characterized by the enthusiastic ornamentation and busy splendor seen in the striations of his fluttering ears, bell-like anklets, the alert hooded cobra which wraps around him, and the sash between his legs almost splashing onto the lotus petals below. Compare to a Keralan Ganesh in the Siddharth K. Bhansali Collection (Pal, *The Elegant Image*, New Orleans, 2011, p.185, no.102).

Provenance

Private Newport Beach Collection, acquired 1962
Private West Coast Collection since 2008



803

**THREE SCHIST PANELS WITH SCENES OF
SIDDHARTHA'S NATIVITY
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

6 1/2 x 14 in. (16.7 x 35.5 cm), the largest;

5 1/4 x 12 3/4 in. (13.4 x 32.5 cm), the smallest

\$5,000 - 7,000

犍陀羅 二/三世紀 片岩悉達多太子降生圖石碑 共三件

By way of size, subject, and composition, these three curved panels are from the same workshop, or even stupa. The one of lesser height might have appeared above the other two as the stupa tapered upwards. Their scenes, depicted below bands of scrolling pipal leaves, all relate to Buddha's birth. The central panel depicts the Dream of Maya (right), and the Bathing of Newborn Siddhartha (left) (cf. Kurita, *Gandharan Art*, Vol.1, Tokyo, 1988, pp.25-6, nos.16-21). The right panel depicts the Interpretation of Maya's Dream (right), and Maya traveling in a lion-drawn chariot to her hometown of Devadaha to give birth to Siddhartha (which happened en-route) (cf. *ibid.*, pp.25 & 34, nos.27, 30 & 38-40). The left panel depicts Maya and newborn Siddhartha returning to Kapilavastu (center) with two nobles awaiting their arrival (left) (cf. *ibid.*, pp.41-2, nos.58 & 63-4).

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998



804

804

**A SCHIST PANEL WITH SCENES OF SIDDHARTHA'S YOUTH
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

9 1/2 x 16 3/4 in. (24.2 x 42.5 cm)

\$4,000 - 6,000

犍陀羅 二/三世紀 片岩悉達多太子圖傳石碑

This curved panel of green schist depicts scenes from the life of Prince Siddhartha before he became the Buddha. The lower register illustrates the episode when his jealous cousin Devadatta tries to kill him, striking the state elephant during a celebration of Siddhartha's sporting prowess. In keeping with the synoptic narrative, Siddhartha is also shown throwing the deceased elephant over the city walls, clearing his path. Notable is the fine attention to detail and quaint rendition of the composition, with scenes divided by figures in niches. It is more common for scenes to be divided by simple columns, as in the upper register, however here in the lower register, a camel rider emerges as if stepping out from an alley towards the viewer. In terms of quality, the panel closely compares to another depicting this same scene in the Peshawar Museum, published in Luczanits (ed.), *Gandhara*, Mainz, 2008, p.220, no.154.

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998



805

805

**A SCHIST FALSE GABLE WITH THE GREAT DEPARTURE
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

13 in. (33 cm) high

\$3,000 - 5,000

犍陀羅 二/三世紀 片岩夜半逾城圖石碑

In the bottom register of this neat and well-preserved stele, Siddhartha rides a horse towards the viewer, relinquishing palace life in pursuit of the spiritual. The horse's gallop is softened by the supporting yaksha below so as not to wake the city guards in the dead of night. To the right, Siddhartha's groom holds the royal parasol aloft, while the figure to the left looking up in astonishment is commonly identified as Mara being unable to prevent Siddhartha's decision. The registers above depict Buddha under the bodhi tree and a bodhisattva (likely Maitreya) being venerated by followers. A pair of parrots perch above.

Buddha's Great Departure was a preferred subject for such lobed false gables, which ornamented a stupa's drum. The Indian Museum, Kolkata, has a complete stupa with false gables of a similar size (Luczanits, *Gandhara*, Mainz, 2008, p.174, abb.4). Two other false gables with the Great Departure are in Ingholt, *Gandharan Art in Pakistan*, New York, 1959, no.168, and Kurita, *Gandharan Art*, Vol.1, Tokyo, 1988, p.82, no.145.

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998



806

806
A SCHIST FRIEZE WITH A COUPLE
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY
 16 1/2 in. (42 cm) high

\$1,500 - 2,500

犍陀羅 二/三世紀 片岩夫婦石碑

Grapevines above them, the bacchanalian couple clutch each other as the woman turns away from something prompting their mutual concern. The skilled carver breathes life into his subjects, giving each charisma and a pleasing sweep to their garments. Now absent from the scene to which it once belonged, the stele survives today as an age-old reminder of the fragility of peace, love, and mortality.

Published

Isao Kurita, *Gandharan Art*, Vol.2, Tokyo, 1990, p.198, no.570.

Provenance

Spink & Son Ltd., London, by 1990
 The Estate of Benjamin M. Rice II, New York



807

807
A SCHIST BORDER RELIEF WITH MUSICIANS AND DANCERS
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY
 22 7/8 x 7 3/4 in. (58.2 x 19.8 cm)

\$4,000 - 6,000

犍陀羅 二/三世紀 片岩樂舞圖浮雕

This intricately carved border relief depicts in its three central panels festive trios of a flute player, drummer, and dancer struck each time in different poses. At the top, Buddha and flanking bodhisattvas offer blessings to the left, as do three noblewomen at the bottom. Another border relief with a similar arrangement of stacked niches is published in Ingholt, *Gandharan Art in Pakistan*, New York, 1957, nos.409 & 419.

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998



808

**A SCHIST PANEL WITH THE PREPARATION
OF THE SEAT OF ENLIGHTENMENT
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

6 1/8 x 19 3/4 in. (15.6 x 50.3 cm)

\$10,000 - 15,000

犍陀羅 二/三世紀 片岩就近菩提座圖石碑

Of superior carving in high relief, this panel features two scenes which combine to represent *The Preparation of the Seat of Enlightenment* from the life of Buddha. Read right to left, the first centers on Siddhartha amidst a deferential entourage receiving kusha grass from an ascetic which he would then sit on underneath the Bodhi tree. The second depicts Buddha receiving the dispensation from the goddess of the Bodhi tree to meditate under it. Meanwhile, behind the tree spirit, Mara, with a grotesque torso, leans against the first of his daughters he would employ to try to tempt Siddhartha away from spiritual attainment. Further back, Mara's second daughter cranes her neck to glimpse Siddhartha. Her pose, as if inspired by an observed model, epitomizes the high quality of this classical Gandharan frieze.

The panel's carved plinth betrays its original purpose as one side of the square base of a Gandharan model stupa. This is demonstrated by one such complete stupa preserved in The Indian Museum, Kolkata (Luczanits (ed.), *Gandhara*, Mainz, 2008, p.174, abb.4). Other dispersed panels of the same quality and with integral plinths are published in Kurita, *Gandharan Art*, Vol.1, Tokyo, 1988, pp.165 & 182, nos.319 & 362. The present frieze also compares favorably to another of the same composition in the Peshawar Museum (Luczanits (ed.), *op. cit.*, p.224, no.161).

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998

809

**A SCHIST HEAD OF SIDDHARTHA
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY**

13 1/4 in. (33.7 cm) high

\$50,000 - 70,000

犍陀羅 約三世紀 片岩悉達多太子頭像

This large and resplendent head of a bodhisattva has a solemn and authoritative expression, conveyed through a strong, pointed chin, wavy mustache, and downcast eyes with deeply recessed lids. It is carved from stone full of tiny mica crystals that glisten under a hard light. The glorious turban remains intact, despite some overall weathering, providing a very rare opportunity to observe ancient *haute couture*. It gives an exacting rendition of a Kushan turban, complete with restraining bands tied at the sides, flower receptacles, cut and set stones, plaques in the form of Hellenistic leogryphs and Indic *makara* heads, and ruffled fabric surrounding a splendid crest depicting a mythic eagle (*Garuda*) whisking away a maiden as two warriors fight him off.

The subject of the turban's crest derives from the Jataka tales, stories about the previous lives of the historic Buddha, Siddhartha Gautama, while he was still a bodhisattva: a Buddha in-potential. There are a number of jatakas that feature Garuda, the King of the Birds, which scholars have pointed to as the source. Traditionally, the emblem has been viewed as an amalgamation of the perpetual feud between Garuda and the *nagas*, mythic serpents here being anthropomorphized as a clan (cf. Czuma, *Kushan Sculpture*, Cleveland, 1985, p.182). Other jatakas guide alternative interpretations, such as jatakas 327 & 360 wherein the beloved wife of a Benares king is kidnapped by an impulsive Garuda, who later relents and returns her after learning of the ceaseless heartache he caused. Depending on the episode, the bodhisattva is identified either as the king or Garuda. Why this subject from the jatakas was chosen to represent certain bodhisattvas has yet to be fully explored, however its redolence of the Greek myth of Ganymede might explain why the motif successfully took root in Gandhara's cosmopolitan civilization (ibid.). Nonetheless, given the jatakas refer to the historic Buddha's experiences as a bodhisattva, it follows that this insignia was probably used to depict images of Siddhartha.

The vast amount of Gandharan bodhisattva sculptures have damaged or lost turban crests so it is impossible to determine how popular the Garuda motif was. However, it is the subject of at least three known free-standing sculptures, held by the Peshawar Museum (Luczanits (ed.), *Gandhara*, Mainz, 2008, p.279, no.210), the British Museum (Zwalf, *Gandharan Sculpture*, London, 1990, p.67, no.106), and the Metropolitan Museum of Art (1980.325). Its appearance as a bodhisattva's turban crest is repeated in a partially damaged head and as a fragment, both of which are in the Central Museum, Lahore (Luczanits (ed.), *op. cit.*, pp.278-9, nos.208-9). And most significantly, the emblem is worn by the famous, complete "Foucher Bodhisattva" in the Musée Guimet, which is named after "the father of Gandharan studies", A. Foucher, who collected it on an expedition ending in 1925 (Auboyer, *Rarities of the Musée Guimet*, New York, 1975, p.25, no.1). The Foucher Bodhisattva's mustachioed face and turban are well matched to the present sculpture. The two even wear the same type of leogryph earrings. The Foucher Bodhisattva stands with his left hand on his hip in a distinctive pose contrasting with typical representations of the bodhisattvas Avalokiteshvara and Maitreya. This is another reason (beyond the Garuda crest) for why the Foucher Bodhisattva has been identified as Siddhartha. Thus, the Foucher Bodhisattva and the present lot are but two of a tiny handful of Gandharan sculptures that can be more assuredly identified as representing the prince who became the Buddha of our time.

Provenance

Private Dutch Collection by 1958

Thence by descent





810

810

**TWO SCHIST RELIEFS WITH BUDDHA AND A DONOR FIGURE
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

Capital: 5 3/4 x 10 in. (14.7 x 25.5 cm)

Donor: 10 1/2 in. (26.7 cm)

\$2,000 - 3,000

犍陀羅 二/三世紀 片岩佛陀石碑及供養人石碑

Both pieces are well carved. The capital features a haloed bust of Buddha surrounded by curling acanthus leaves. The false bracket shows a donor with his hands in reverence. The capital compares favorably to others published in Sun & He, *A History of Gandhara Civilization*, Beijing, 2009, p.52, no.1-25, and sold at Bonhams, New York, 18 September 2013, lot 54. The false bracket compares favorably to another published in Ingholt, *Gandharan Art in Pakistan*, New York, 1959, no.475. Another carved in similar green schist is in the Metropolitan Museum of Art (2001.736).

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998



811

811

**TWO CARVED SCHIST BUDDHIST PANELS
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

Lobed panel: 8 x 12.5 in. (20.4 x 32 cm), irregular;

Attendant panel: 5 1/2 x 8 1/2 (14 x 27 cm)

\$1,000 - 1,500

犍陀羅 二/三世紀 片岩佛教題材石碑 共二件

The first panel neatly arranges a haloed devotee kneeling in reverence between two pillars underneath a *chaitya* arch with grape clusters. Compare with panels depicting the same niches and similar supporting pillars in the British Museum (Zwalf, *Gandharan Sculpture*, London, 1990, pp. 226-7, nos.401-4.)

In the second panel, a vertical border with niched *putti* divide two scenes. The left depicts an old sage with a cane, possibly Kashyapa, paying homage to Buddha. Another panel with this scene was sold at Sotheby's, New York, 16 & 17 September, lot 3. The scene on the right likely formed part of a depiction of a celestial paradise and shows a bodhisattva seated above a wicker stool facing right and other buddhas and bodhisattvas looking on from behind.

Provenance

Sotheby's, New York, 2 June 1992, lot 267 (the panel with an old sage only)

The Estate of Benjamin M. Rice II, New York



812

812

**A SCHIST PANEL WITH THE BUDDHA AND MAITREYA
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

4 1/2 x 10 1/4 in. (11.5 x 26 cm)

\$1,000 - 1,500

犍陀羅 二/三世紀 片岩佛陀與彌勒菩薩石碑

This charming panel depicts niched alternating images of Buddha seated and standing either side of the Future Buddha, Maitreya holding his diagnostic water pot.

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998



813

A SCHIST PANEL WITH THE OFFERING OF A HANDFUL OF DUST

ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY

13 1/2 x 9 3/4 in. (34.3 x 25 cm)

\$4,000 - 6,000

犍陀羅 二/三世紀 片岩以沙供佛圖石碑

Of tall proportions, this panel portrays a delightful moment in the life of Buddha, retold by Ingholt: "It was routine for the Buddha at a certain time of the day to wander around in quest of food. Once when he was doing this in Rajagriha, with his begging bowl held out before him, he met two small boys playing in the road. One of these moved as if to make an offering, but having nothing else at hand, he took a good fistful of dust and dropped it into the bowl saying that it was barely flour.

The Buddha was much impressed by this childish act of piety and prophesied that the boy would become a mighty Buddhist monarch in some future life." (Ingholt, *Gandharan Art in Pakistan*, New York, 1959, pp.80-1.) This story was later interpreted to identify the child as the great Buddhist emperor Ashoka (304-232 BCE) in a previous life. Other depictions of this scene are found in *ibid.*, nos.110-1; Kurita, *Gandharan Art*, Vol.1, Tokyo, 1988, pp.178-81, nos.351-8; and Sun & He, *A History of Gandhara Civilization*, Beijing, 2009, p.389, nos.7-128-30.

Provenance

Sotheby's, New York, 21 September 1995, lot 232
The Estate of Benjamin M. Rice II, New York



814

814
A SCHIST STELE OF HARITI
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY
 7 3/4 in. (19.8 cm) high

\$4,000 - 6,000

犍陀羅 二/三世紀 片岩訶梨帝母石碑

Hariti, a reformed ogress propitiated for successful child-rearing, was the principal female Buddhist deity of ancient Gandhara, also popular throughout Central Asia and China. A 7th-century account indicates that sculptures of her were commonly installed near Gandharan monastic dining halls (Takakusu (trans.), *Record of the Buddhist Religion as Practised in India and the Malay Archipelago*, Oxford, 1896). Another small-scale stele of Hariti with her children is in the Peshawar University Museum (Luczanits, *Gandhara: Das Buddhistische erbe Pakistans*, Mainz, 2008, p.156, no.105). The present sculpture's distinctive dark schist color has a regional association with monuments at the epicenter of Gandharan civilization such as Takht-Bahi and Sahri-Bahlol (cf., *ibid.*, pp.154-5, nos.102 & 104, and pp.244-5, abbs.3 & 5).

Provenance

Estate of Maude O. Davis, Princeton, NJ
 Sotheby's, New York, 23 March 1995, lot 32
 The Estate of Benjamin M. Rice II, New York



815

815
TWO SCHIST VOTIVE IMAGES OF BUDDHA AND ARDOCHSHO
ANCIENT REGION OF GANDHARA, 3RD/4TH CENTURY
Buddha: 10 3/8 in. (26.5 cm) high
Ardochsho: 8 1/4 in. (21 cm) high

\$1,500 - 2,500

犍陀羅 三/四世紀 片岩佛陀像及阿道克狩像

In one is carved a sweet personal votive image of the Buddha seated above a throne supported by lions with a diminutive bodhisattva (probably Maitreya). The other is carved with the Iranian goddess of fortune, Ardochsho, evidently a part of the cosmopolitan pantheon worshipped in Gandhara. In her left hand she holds a cornucopia—a symbol of plenty and prosperity. A small votive image of a pensive bodhisattva in the Ashmolean Museum, Oxford draws similarities to both pieces (Jongeward, *Buddhist Art of Gandhara in the Ashmolean Museum*, Oxford, 2019, p.113, no.79). Another image of Ardochsho's (but missing her head) is closely related in terms of carving and material, and is published in Ingholt, *Gandharan Art in Pakistan*, New York, 1959, no.345.

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998



816

**A SCHIST PANEL WITH MAITREYA AND DEVOTEES
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

9 5/8 x 19 in. (24.5 x 48.2 cm)

\$15,000 - 20,000

犍陀羅 二/三世紀 片岩彌勒菩薩與信徒石碑

A confident Maitreya sits above a lion-footed throne venerated by followers indicative of ancient Gandhara's cosmopolitan civilization. Immediately to the right stands a *yavani*, of Greek origin, holding a spear. *Yavani* were royal attendants charged with the safekeeping of a king's bows and quivers. They are first mentioned in early Buddhist literature by the *Lalitavistara Sutra* (cf. Ingholt, *Gandharan Art in Pakistan*, New York, 1957, nos.39A-B). Immediately to the left is a heavily clad young man with long locks tied in a distinctive looped topknot. Behind him are a pair of donor figures holding clusters of flowers. They have distinctive tonsures and garments, including a long-sleeved undergarment, which Ingholt suggests indicate the men are foreigners to Gandhara (Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pp.161-2).

The panel is well-carved and ranks among superior Gandharan friezes, which are often taller like the present lot. Similarly carved and proportioned friezes are published in *ibid.*, no.95 and Kurita, *Gandharan Art*, Vol.1, Tokyo, 1988, pp.58, 179 & 275, nos.108, 352 & 586. Also see similar compositions and pilasters on panels in the British Museum (Zwalf, *Gandharan Sculpture*, London, 1990, pp.104 & 139, nos.172 & 228.)

Provenance

Property from the Estate of Richard B. Gump, San Francisco
Sotheby's, New York, 28 October 1991, lot 281
The Estate of Benjamin M. Rice II, New York



817

817

**A SCHIST PANEL WITH A BODHISATTVA BEING VENERATED
ANCIENT REGION OF GANDHARA, CIRCA 3RD CENTURY**

9 7/8 x 9 3/4 in. (25 x 24.8 cm)

\$3,000 - 5,000

犍陀羅 約三世紀 片岩尊禮菩薩圖石碑

This handsome panel depicts a large, lotus-borne, seated bodhisattva being revered by male and female Buddhist patrons in Gandharan dress. The composition is repeated in another panel published in Kurita, *Gandharan Art*, vol.2, Tokyo, 1990, p.59, no.145.

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998



818

818

**A SCHIST HARMIKA BLOCK WITH BUDDHA BEING
VENERATED
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY**

4 3/4 x 8 1/4 x 8 1/4 in. (12 x 21 x 21 cm)

\$3,000 - 5,000

犍陀羅 二/三世紀 片岩佛陀受拜圖平頭柱

This rectangular block is carved on all sides with depictions of Buddha—and in one instance a bodhisattva—being venerated by followers. The carving is very similar in style and subject to a panel published in Ingholt, *Gandharan Art in Pakistan*, New York, 1959, no.243. The block would have formed the base of the *harmika* section of a small stupa, positioned immediately above the stupa's drum. Another *harmika* block with different subject matter, but of similar scale is published in Jongeward, *Buddhist Art of Gandhara in the Ashmolean Museum*, Oxford, 2019, p.52, 23A-D.

Provenance

The Estate of Benjamin M. Rice II, New York, by 1998



819

819
A SCHIST PANEL WITH A BACCHANALIAN SCENE
ANCIENT REGION OF GANDHARA, 2ND/3RD CENTURY
 8 5/8 x 8 1/4 in. (22 x 21 cm)

\$5,000 - 7,000

犍陀羅 二/三世紀 片岩享樂圖石碑

Another Bacchanalian scene in the Central Museum, Lahore similarly depicting a woman offering a cup to a burly, bearded man rising from his day bed is published in Luczanits, *Gandhara: Das Buddhistische erbe Pakistans*, Mainz, 2008, p.100, no.35.

Provenance

Sotheby's, New York, 21 September 1995, lot 231
 The Estate of Benjamin M. Rice II, New York



820

820
A KUSHAN MOTTLED RED SANDSTONE VOTIVE IMAGE OF
SURYA
MATHURA, KUSHAN PERIOD, CIRCA 2ND CENTURY
 11 1/4 in. (28.7 cm) high

\$2,000 - 3,000

秣菟羅 貴霜王朝 約二世紀 紅砂岩太陽神還願像

The sun god squats in his celestial chariot pulled by four horses. He wields a mace and a dagger, iconography used to depict Surya in Kushana sculpture. A sculpture of the deity in the Government Museum, Mathura shows him with the same pose and implements (Sharma, *The Splendour of Mathura Art & Museum*, New Delhi, 1994, pl.XIII). The stele's naïve carving is characteristic of Kushana Mathuran votive images. Compare, for example, one of Lakshmi also in the Government Museum, Mathura (ibid., p.112, fig.37).

Provenance

Sotheby's, New York, 20 March 1997, lot 273
 The Estate of Benjamin M. Rice II, New York



821

**A COPPER ALLOY SHRINE TO PARSHVANATHA
CENTRAL INDIA, CIRCA 12TH CENTURY**

The back and left side with a single-line inscription.
6 in. (15.3 cm) high

\$25,000 - 35,000

This early personal shrine depicts Parshvanatha, the penultimate of twenty-four transcendent exemplars of the Jain faith. Identified by the hooded serpent above his head, Parshvanatha sits on a cushioned throne supported by a pair of lions at the center of the composition. Portly spirit helpers (*yaksha*) squat on either side, above personifications of the nine planetary bodies of Indian astrology. Parshvanatha is then joined by four other jinas to form an auspicious gathering known as a *panchatirthi*, a five-jina shrine.

The leafy finials and ornamental arch that flower with a vase of plenty (*kalasha*) are hallmarks of an artistic tradition that spread from Gujarat to Madhya Pradesh. The nakedness of the two diminutive standing jinas indicates the shrine was produced for a member of the Digambara sect, who were primarily located in Eastern Rajasthan and Madhya Pradesh. Another bronze of the same style and period was sold at Bonhams, New York, 19 March 2018, lot 3071, and a larger shrine, dated 1097, is in the National Museum of Asian Art, Washington D.C. (F1993.11).

Provenance

Collection of Siddharth K. Bhansali, New Orleans
Acquired in London between 1978-83



822

A COPPER ALLOY SHRINE TO UMA MAHESVARA
KARNATAKA, WESTERN CHALUKYAN PERIOD, 11TH CENTURY
 7 1/2 in. (19.1 cm)

\$25,000 - 35,000

The divine loving couple sit together, offering the viewer their attention and a boon in Shiva's right hand. Shiva and Uma are joined by their two children on either side: Kartikeya, the god of war, riding a peacock, and Ganesh, lord of auspicious beginnings and remover of obstacles. Two celestials present garlands above.

The personal shrine's distinctive *torana*, with its slender pillars and exuberant vines, is characteristic for the rarely-seen sculptural tradition of the Western Chalukyas, who ruled much of the Deccan between the 10th and 12th centuries. See a Western Chalukyan shrine to Ambika in the Los Angeles County Museum of Art (M.72.1.12).

Provenance

Collection of Siddharth K. Bhansali, New Orleans
 Acquired in London between 1978-83



823

**A BLACKSTONE STELE WITH GAURI
AND BABY SADYOJATA (SHIVA)
BIHAR, PALA-SENA PERIOD, CIRCA 11TH CENTURY**

11 x 22 3/4 in. (28 x 58 cm), irregular

\$6,000 - 8,000

Reclining on her day bed with her newborn, bejeweled Gauri enjoys a foot rub from a lady-in-waiting. The baby nursing at her breast is Lord Shiva in the form of Sadyojata. The divine mother is healthy, conveyed by her contented smile and sensuous waist. Various offerings are laid below, and a host diminutive deities assemble above to make this votive image more auspicious by their presence. They are comprised of Shiva in his aniconic form as the *lingam*, Shiva's sons Ganesha and Kartikeya, and the nine planetary bodies in Indian astronomy (*navagraha*).

Compare another example of the same period sold at Bonhams, New York, 18 September 2013, lot 86 (the subject misattributed), and an example now in the Balurghat College Museum (Mevisen, "A Reclining Gauri Image with 'Pancadikpalas' in the Khulna Museum, Bangladesh", in Baumer et al. (eds.), *Sahrdaya*, Chennai, 2006).

Provenance

Sotheby's, New York, 17 June 1993, lot 115
The Estate of Benjamin M. Rice II, New York



824

A COPPER ALLOY FIGURE OF ANDAL
TAMIL NADU, CHOLA PERIOD, 12TH CENTURY

6 1/2 in. (16.5 cm) high

\$20,000 - 30,000

This rare bronze depicts the only woman among the twelve South Indian Vaishnavite poet-saints (*alvars*). Andal, also known as Godadevi, gazes forward with a gentle smile. A diagnostic parrot perches on her raised right hand, while her left lightly touches the shoulder of an acolyte.

Her pleasing, round face and accentuated curves are indicative of the mature Chola style. Shell-like locks of hair adorn her forehead, and she is luxuriously clad by contrast to her simply dressed attendant who carries a box under her arm. (See a box of this distinctive South Indian shape sold at Bonhams, New York, 18 September 2013, lot 99.) A later Chola example of Andal is preserved in the Los Angeles County Museum of Art (M.87.181), and a 15th-century example was sold at Christie's, New York, 20 March 2019, lot 637.

Provenance

Collection of Siddharth K. Bhansali, New Orleans
 Acquired in London between 1978-83



825

825

**A MARBLE JAIN BORDER RELIEF
WESTERN INDIA, CIRCA 12TH CENTURY**

18 7/8 in. (48 cm) high

\$2,000 - 3,000

This endearing panel pictures a serene goddess blessing her audience from within an elaborate arcaded niche. She is joined above by a smaller male figure striking an assured pose with his left hand on his hip. And, top right, an attendant appears to grasp the base of a somewhat unwieldy floral stem. A panel of the same style and period, depicting a jina under similar arches, was sold at Bonhams, New York, 17 September 2014, lot 99.

Provenance

The Carter Burden Collection, New York
Sotheby's, New York, 27 March 1991, lot 39
The Estate of Benjamin M. Rice II, New York



826

826

**A PAIR OF BRASS FIGURES OF RAMA AND LAKSHMANA
ORISSA, CIRCA 16TH CENTURY**

10 in. (25.4 cm) high, the larger

\$4,000 - 6,000

This pair of sculptures depict Rama and Lakshmana with heroic stances. They were produced at the peak of sculptural casting in Orissa, typified by high abstraction, fulsome proportions, crisply chased details, and heavy castings of glistening honey-colored brass. A closely related sculpture of Radha was sold at Sotheby's, New York, 19 March 2008, lot 295.

Provenance

Ex-Collection of Cavas Gobhai, Massachusetts, assembled
1960s-1980s



827

**A COPPER ALLOY FIGURE OF PARVATI
TAMIL NADU, CHOLA PERIOD, CIRCA 12TH CENTURY**

20 3/8 in. (52 cm) high

\$100,000 - 150,000

Parvati, or Uma as she is more commonly known in South India, is portrayed here standing in an elegant *tribhanga* pose. Her graceful figure is of slender yet voluptuous modeling with high rounded breasts, a pinched waist, and a supple belly above which three lines demark her solar plexus. Uma has a beguiling gaze, through long half-moon eyes, set within her gentle oval face. Her left arm lingers seductively in *lolahasta mudra*, mimicking the tail of a cow. Her right is bent, raising her hand in *katakamukha mudra*, once holding a separately cast flower. She wears a tall crown, called a *karanda mukata*, of piled rings diminishing in size and culminating in a lotus bud. The concentric patterns within her crown are repeated throughout her necklaces, armbands, girdle, and garment, embellishing the bronze's texture.

While the subject is modeled in the classic Chola idiom, this particular figure distinguishes itself by the lifelike fluidity of its stance, its amiable countenance, and the attention to detail its creator has lavished on Uma's ornamentation. Bijoux cup the back of her ears. Luxurious locks of hair brush against her shoulders. Her tresses direct our gaze down towards the auspicious marriage string (*mangalasutra*) tied around her neck. A fine garment is tied with a fan-shaped splay above the small of her back, and decorative ribbons swirl across the front of her thighs. Uma—whose suprasensuous form embodies *shakti*, the primordial cosmic energy—is portrayed here in a sensitive and intimate interpretation of divine femininity. The sculpture is a testament to the technical genius of the artist, epitomizing the confident and time-honored aesthetic canon of the Chola empire.

Following Sivaramamurti's stylistic chronology, the figure exemplifies the mature Chola style of the 12th century. Her elongated *makara* earrings and shoulder tassels that no longer terminate in the shape of a pipal leaf are generally indicative of the 11th century or later (Sivaramamurti, *South Indian Bronzes*, New Delhi, 1963, pp.29-31). The lines accentuating her solar plexus and the relatively simple treatment of her bangles and necklaces are customary in the 12th and 13th centuries. Yet, this sculpture is less mannered and more svelte than many of the 13th century, including an Uma formerly in the Ford collection (Pal, *Indo-Asian Art*, Tokyo, 1971, no.19) and another sold at Christie's, New York, 19 March 2013, lot 237. Therefore, a 12th-century attribution is most appropriate. A good, close stylistic comparison for this bronze is a 12th-century seated Uma which is part of a Somaskanda ensemble, published in Dehejia, *The Sensuous and Sacred*, New York, 2002, p.131, no.16.

Provenance

Carlebach Gallery, New York, 3 July 1951
Private New England Collection





828

828

A COPPER ALLOY FIGURE OF KRISHNA, THE BUTTER THIEF
TAMIL NADU, VIJAYANAGARA PERIOD, CIRCA 16TH CENTURY
 3 1/4 in. (8.3 cm) high

\$3,000 - 5,000

The sculpture depicts Krishna as a mischievous crawling infant absconding with a butterball in his right hand. The precious divine child wears a charm box hung around his chest that protects him from evil. His hair is drawn up in a conical headdress characteristic for the subject in the Vijayanagara period (14th-17th centuries). Compare similar examples in the Norton Simon Museum (M.1977.30.10.S) and the Los Angeles County Museum of Art (M.72.1.16).

Provenance

Private Newport Beach Collection, acquired 1962
 Private West Coast Collection since 2008

829

A COPPER ALLOY FIGURE OF PARVATI
SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD,
15TH CENTURY
 15 1/2 in. (39.3 cm) high

\$30,000 - 50,000

This bronze's simplified treatment of the jewelry, facial type, and base compare favorably with a Sri-Devi in the Ford Collection, see Pal, *Indo-Asian Art*, Tokyo, 1971, no.19, and a Chandikesvara published in Sivaramamurti, *South Indian Bronzes*, New Delhi, 1963, pl.73b. The distinctive three-tier sashes that fall down her thighs and her robust form follow conventions common in Vijayanagara sculpture, as exemplified by a Kaliya-Krishna (*Ibid.*, pl.83b) and a Cosmic Form of Krishna in the Norton Simon Museum (Pal, *Art from the Indian Subcontinent*, Pasadena, 2003, p.275, no.199).

Provenance

Jaipaul Galleries, Philadelphia, 1970s
 Private Philadelphia Collection, 1970s–2014
 Sotheby's, New York, 19 March 2014, lot 45



829

830

**A DOUBLE-SIDED ILLUMINATED FOLIO FROM A MANUSCRIPT
OF JAMI'S YUSUF VA ZULAYKHA
THE CALLIGRAPHY BY MAHMUD BIN ISHAQ AL-SHIHABI, BUKHARA,
CENTRAL ASIA, 964 AH/1557 CE
THE BORDERS ADDED IN MUGHAL INDIA, CIRCA 1590-1610**

Ink and gold on paper; each side with 14 lines written in fine nasta'liq script in two columns of black and red ink, borders of buff paper finely decorated in gold with animals and birds in landscape settings (recto) and floral scrolls (verso).

Folio: 9 1/8 x 5 7/8 in. (23.2 x 14.9 cm);

Text area: 5 1/8 x 2 7/8 in. (13 x 7.3 cm)

\$30,000 - 50,000

This folio is from a finely executed manuscript of *Yusuf va Zulaykha* of the Persian poet Jami (d.1492). The manuscript was produced at Bukhara in 1557 and later found its way to Mughal India, where the ravishing gold-decorated borders were added in the final decade of the 16th century, or, more likely, the first decade of the 17th century. The borders can be related stylistically and in terms of quality to those of the well-known *Farhang-i Jahangiri*, the lexicon produced for Emperor Jahangir in 1608, and a royal *Shahnama/Garshaspnama*, also made for Jahangir about the same time.

The manuscript was acquired in 1906 by Friedrich Sarre, the well-known German art historian and collector, from the German book dealer Rudolph Haupt. It was dispersed after Sarre's death in the mid-20th century. However, some folios must have become separated before that, as several in museums in the United States were acquired in the 1930s. Fifty-five folios, including the colophon page and opening illumination, are in the Museum of Islamic Art, Berlin, while numerous folios are in other collections worldwide, including the Freer Gallery of Art, Washington DC, the Asian Art Museum of San Francisco, the Cincinnati Art Museum, the Brooklyn Museum, and the David Collection, Copenhagen. Many were in the collection of Dr. Jacob Hirsch and were sold in the years following his death in 1955.

Provenance

Written in Bukhara in 1557, probably for the Shaybanid ruler

In the Mughal royal library under Shah Jahan, mid 17th century (seal impressions in the parent manuscript)

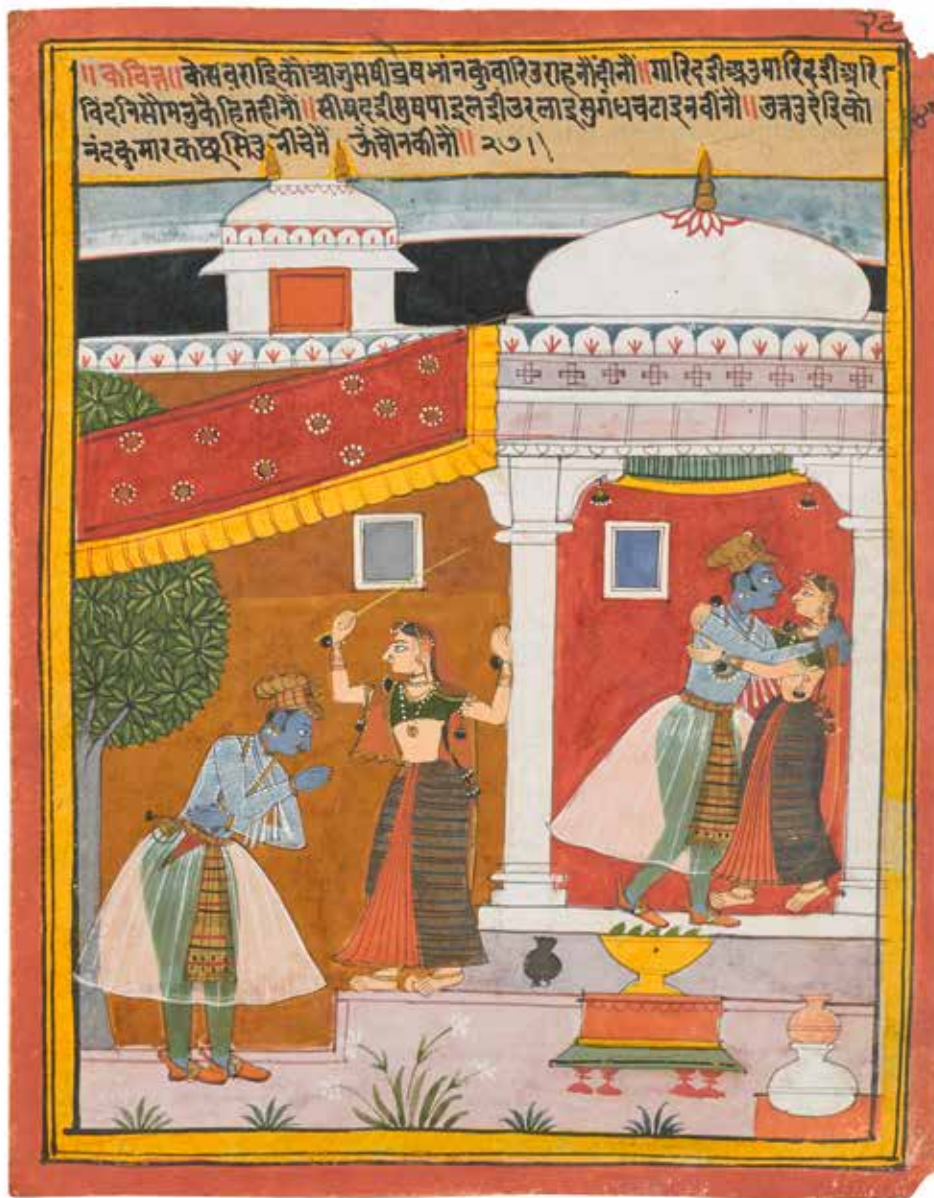
Rudolph Haupt, book dealer, Germany, before 1906

Collection of Friedrich Sarre (1865-1945), Germany

Dikran Kelekian, New York, 1970s

Private Collection, acquired from the above, 1970s/early 1980s





831

**AN ILLUSTRATION FROM A GITA GOVINDA SERIES:
KRISHNA RECONCILES WITH RADHA
SCHOOL OF SAHIBDIN OR MANOHAR
MEWAR, CIRCA 1630**

Opaque watercolor heightened with gold on paper; verso with a three-line verse of devanagari text, numbered 271.

Image: 7 1/2 x 6 1/2 in. (19 x 16.5 cm);

Folio: 9 1/2 x 7 3/4 in. (24.1 x 19.7 cm)

\$8,000 - 12,000

"O you whose teeth are radiant, if you are genuinely angry with me, then strike me with the sharp arrows of your glance. Bind me in the ropes of your arms. Cut my lips with the biting of your teeth. Do whatever will make you happy."

(Jayadeva, *Gita Govinda*, verse 271)

Bowing before Radha outside her pavilion, Krishna mollifies his lover, who is furious at his philandering and threatens to chase him away with a stick. But Radha cannot resist his supplication, nor her own love, and she acquiesces to continue their romance indoors; Krishna has disarmed her and the chamber glows red with passion once again.

The painting was produced by the royal atelier of Mewar during the reign of Maharana Jagat Singh I (r.1628 -52), which was led by the prominent artists Sahibdin and Manohar. Another *Gita Govinda* page ascribed to Manohar is in the Metropolitan Museum of Art (1985.398.12). For other related works see Topsfield, *Court Painting at Udaipur*, Zurich, 2002, pp.53-84, and Topsfield, "Sahibdin", in M.C. Beach (ed.), *Masters of Indian Painting 1100-1650*, Zurich, 2011, pp.391-406, fig.1.

Provenance

Estate of William and Josephine Roth (1916-2014), San Francisco



832

**LAYLA AND MAJNUN IN THE WILDERNESS
LUCKNOW, LATE 18TH CENTURY**

Transparent and opaque pigments on paper; with a plain border.

Image: 8 3/4 x 6 1/2 in. (22.3 x 16.5 cm);

Folio: 10 3/8 x 8 1/8 in. (26.4 x 20.7 cm)

\$20,000 - 30,000

Below the boughs of a gnarled tree, Layla cradles Majnun—her ashen, apolline lover—surrounded by birds and beasts that have grown akin to him fading away in the wilderness. A grey langur tugs at her light gauze. The tree is brimming with pairs of palm squirrels, golden orioles, scops owls, and cuckoos. But for the dromedaries that Layla and her guard have ridden to find Majnun, the remaining fauna consists of native and introduced species to India while the tale itself is an ancient Arab one that was popular in India in the 17th and 18th centuries.

The face and heavy shading around the flat, narrow eye of Layla is characteristic of Ghulam Reza and his followers in Lucknow at the end of the 18th century (Archer, *Indian Miniatures*, London, 1981, p.457, no.350v), and the technique of stippling the leaves of the tree in the foreground compares favorably with a *ragamala* page in the British Library (Markel & Gude, *Lucknow*, Los Angeles, 2010, p.183, no.140).

Provenance

Ex-Collection Jane Davis Doggett, Florida



833

**AN ILLUSTRATION FROM A BHAGAVATA PURANA SERIES:
KRISHNA AND BALARAMA PLAYING WITH GOPAS IN THE
FOREST
MEWAR, CIRCA 1700**

Opaque watercolor and gold on paper; verso with two lines of devanagari text in black ink.

Image: 7 1/2 x 14 1/2 in. (19 x 36.8 cm);

Folio: 10 1/8 x 16 in. (25.7 x 40.6 cm)

\$10,000 - 15,000

In vibrant colors, the painting shows Krishna and Balarama dancing, wrestling, and playing practical jokes with their friends the gopas (cowherds). Several chapters in Book X of the Bhagavata Purana, dedicated to Krishna, begin with this idyllic scene before it is interrupted by the need to quell a demon. Chapters 12 and 18 are examples. An excerpt from chapter 18 follows:

"The forest was beautiful, full of flowers and echoing with the sounds of various animals and birds, singing peacocks and bees, and the noises of cuckoos and cranes. Preparing to play, Bhagavan Krishna entered that forest vibrating his flute. He was accompanied by Balarama and surrounded by the gopas and their cows, which were their riches [...] They danced, wrestled and sang [...] Sometimes (they played) with [fruits] [...] Sometimes they bound their eyes, and [played tag] and other such games, and sometimes they pretended to be animals and birds."

Adapted from Bryant (trans), *Krishna: The Beautiful Legend of God (Srimad Bhagavata Purana Book X)*, London, 2013, p.92.

The painting's landscape format, busy narrative, and bold colors are exemplary of the illustrated *Bhagavata Puranas* produced by Mewar's royal atelier under the reign of Amar Singh II (r.1698-1710). For a full discussion of the production of such popular narratives under his reign, see Topsfield, *Court Painting at Udaipur*, Zurich, 2001, pp.94-5, figs.57-62.

Compare related pages from earlier series in: Rawson, *Indian Painting*, Paris, 1961, p.123; Chandra, *Mewar Painting*, New Delhi, 1979, pls.8-9; Sharma (ed.), *Indian Art Treasures: Suresh Neotia Collection*, 2006, no.85; Sotheby's, New York, 21 March 2012, lot 235; and Sotheby's, New York, 17 March 2015, lot 1134.

Provenance

Estate of William and Josephine Roth (1916-2014), San Francisco



834

**AN ILLUSTRATION FROM A MAHABHARATA SERIES:
ABHIMANYU PIERCES THE KAURAVA BATTLE FORMATION
AT KURUKSHETRA
GARHWAL, CIRCA 1820**

Opaque watercolor on paper heightened with gold; verso with identifying inscriptions in white pigment for each leader of the Pandava and Kaurava factions.

Image: 11 3/4 x 16 3/4 in. (29.8 x 42.5 cm);

Folio: 12 5/8 x 17 5/8 in. (32 x 44.8 cm)

\$8,000 - 12,000

After several days of battle, and Bhishma's death, the Kaurava army is now led by Drona, seen in his chariot near the painting's center. Drona arranges his forces into the almost-impenetrable "chakra" battle formation (*Chakravayuha*), which appears like a circle from above, as captured by the artist. Abhimanyu, 3rd son of Arjuna, and the most beloved of all the Pandavas' sons, knew how to break into a *Chakravayuha*, but not how to break out. Now that his arrow and his chariot bear down on Drona, is Abhimanyu trapped? The remaining Pandava factions, pictured on the right, have not been to follow him in, being kept at bay by Jayadratha, near the bottom center, leading the Kaurava's vanguard.

The variance in scale of the painting's figures, and its open battleground devoid of floral exuberances, are idiomatic of late Pahari epic battle scenes. The painting most likely of the subsequent scene from the same series was at Sotheby's, New York, 26 March 2003, lot 129. For other examples in the series, see Sotheby's, New York, 22 March 1989, lot 168; Sotheby's, New York, 15 December 1978, lot 180; Sotheby's, New York, 14 December 1979, lot 224.

Provenance

RE Lewis, San Francisco, 12 January 1979

Estate of William and Josephine Roth (1916-2014), San Francisco

835

AN ILLUSTRATION FROM A HARIVAMSA-PARIJATA SERIES

SCHOOL OF PURKHU

KANGRA, CIRCA 1800-1810

Opaque watercolor and gold on paper.

Image: 14 5/8 x 21 1/8 in. (37.1 x 53.8 cm)

With borders: 15 3/4 x 22 1/4 in. (40 x 56.5 cm)

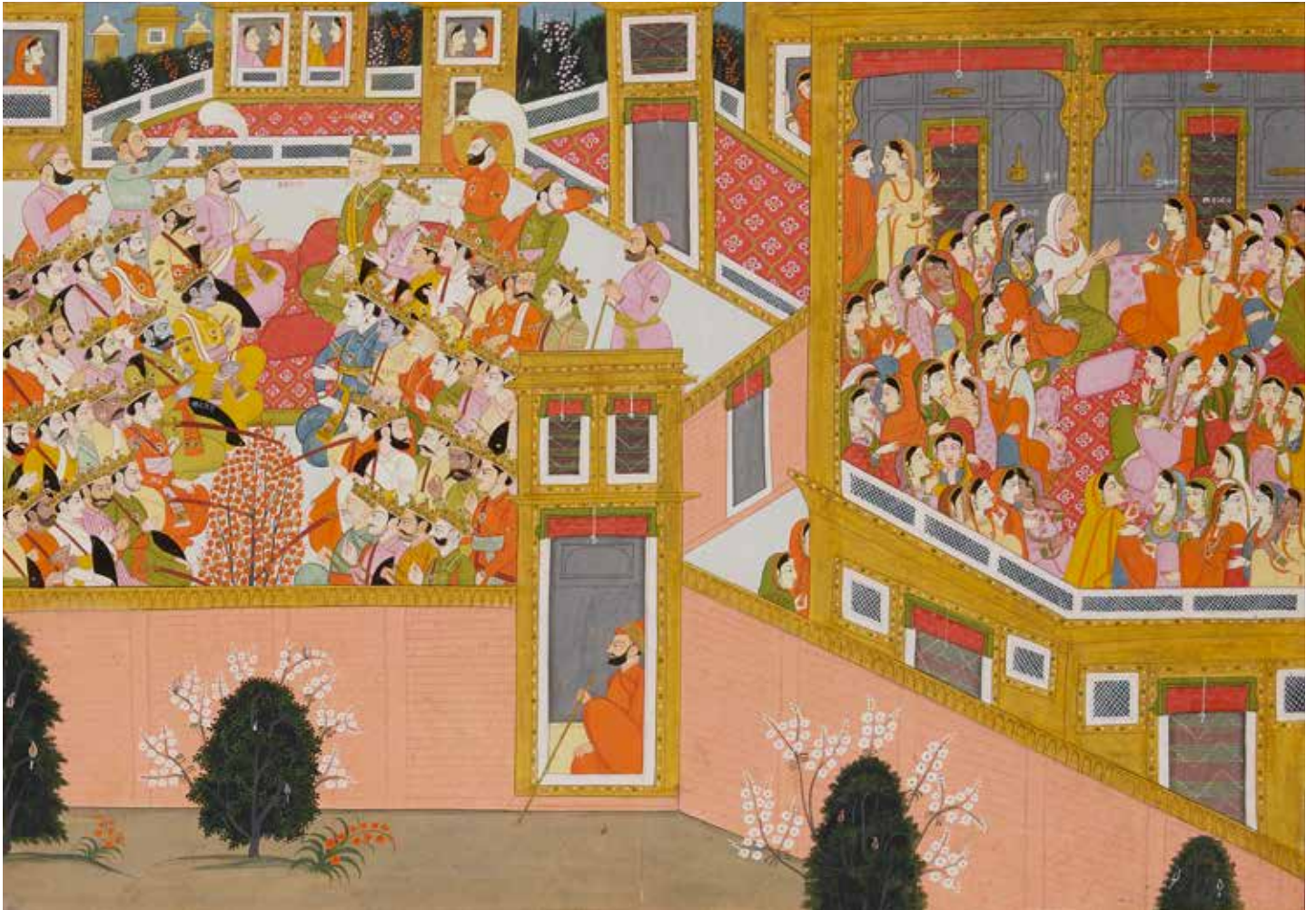
\$30,000 - 50,000

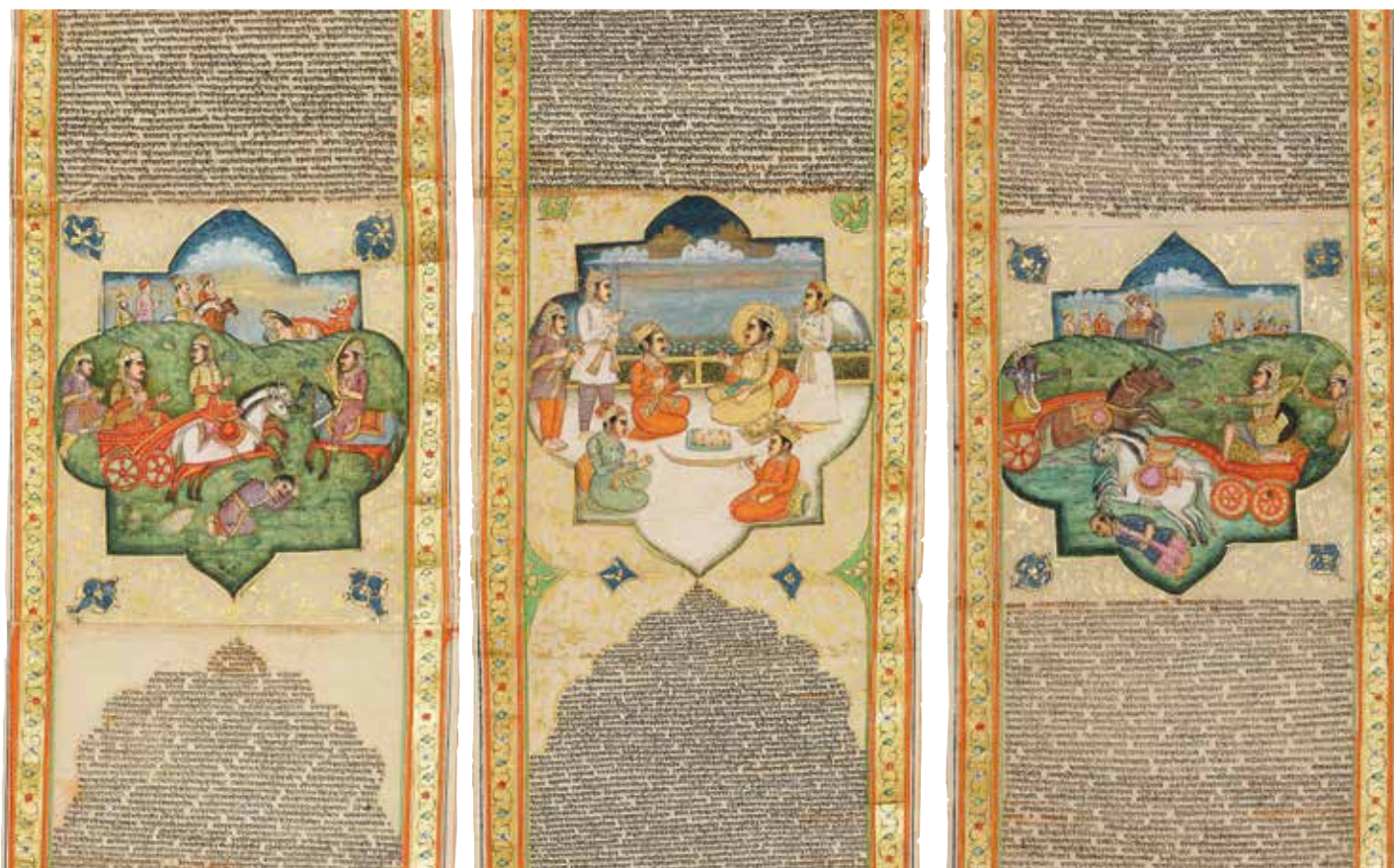
This large format painting from a *Harivamsa-Parijata* series depicts innumerable figures set within a grand palace: the men gathering to admire the splendor of the blossoming Parijata tree planted in Dwaraka, and the women patiently waiting in an adjacent courtyard. As masterfully composed here, the dominating architectural features are a key element of Purkhu's atelier. Another page from this series depicting the inner palace setting is in the collection of the National Museum, New Delhi (Banerjee, *Life of Krishna in Indian Art*, New Delhi, 1978, pl.205).

Further examples of this series are published in Goswamy & Fischer, *Pahari Masters*, Zurich, 1992, pp.379-381, nos.164-165 and Pal, *Pleasure Gardens of the Mind*, Los Angeles, 1993, no.17; and sold at Christie's, London, 10 June 2013, lot 16; 25 May 2017, lots 66 & 67; Sotheby's, New York, 22 March 2002, lot 68; 24 September 2004, lot 114; and Bonhams, London, 23 October 2018, lot 131.

Provenance

Private New Jersey Collection, 1970-2017





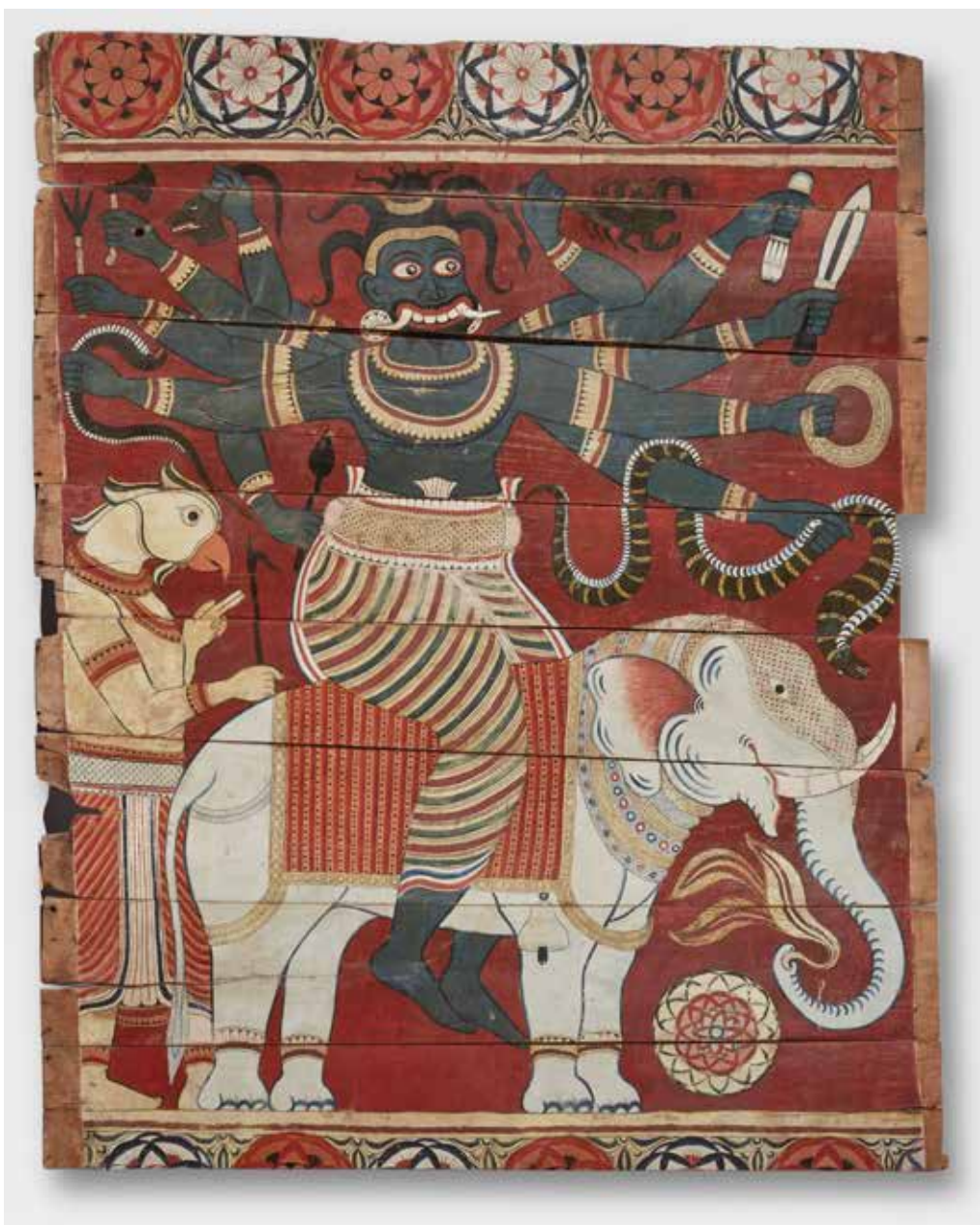
836

**AN ILLUSTRATED SCROLL OF THE MAHABHARATA
KASHMIR, LATE 18TH CENTURY**

Opaque watercolor and ink heightened with gold on paper; together with its wood mount and original painted wood tube that bears a label identifying it as 1 of 18 in a *Mahabharata* set.
906 x 6 in. (2300 x 15 cm)

\$10,000 - 15,000

This expansive scroll from Kashmir is finely illuminated with an initial, replaced illustration of Ganesha followed by six vignettes from the *Mahabharata* surrounded by gold arabesques. A closely related example is published in Gupta, *Masterpieces from the National Museum Collection*, Delhi, 1985, p.91, no.123. A very similar scroll of the *Bhagavata Purana* is in the British Library (add.16624; Losty, *The Art of the Book in India*, Bradford, 1982). Losty explains that the tradition of copying Hindu works in minute scripts on long paper scrolls probably originated in Kashmir in the early 18th century, partly in imitation of miniature Qur'an manuscripts that circulated in north India. The style is relatively indeterminate and relates to the Delhi style of the late-18th and 19th centuries. Compare further examples sold at Christie's, London, 12 June 2018, lot 81 and Bonhams, New York, 17 September 2014, lot 149.



837 W

**A PANELLED WOOD PAINTING OF BHAIRAVA
SRI LANKA, KANDYAN PERIOD, 19TH CENTURY**

Distemper on wood, comprised of seven horizontal slats; together with custom wall mounts.

95 3/4 x 77 in. (243 x 195.5 cm)

\$15,000 - 20,000

This striking image of a ten-armed ogre riding a white elephant joined by a bird-headed mahout almost certainly depicts a supreme form of Bhairava, the wrathful manifestation of Shiva appearing in both Hindu and Buddhist contexts. The preponderance of snakes and scorpions as well as his serpentine locks indicate this, given that Bhairava is an earth-deity in Sri Lanka. A closely related fragmentary mural at Mulkirigala temple depicts a four-armed version of Bhairava, known as Siyavatuka—similarly fanged and steel-blue (Bandaranayake, *The Rock and Wall Paintings of Sri Lanka*, p.217, pl.111). Siyavataku often appears as a guardian of the entrance to Sri Lankan cave temples.

Stylistically, this painting belongs to the 18th-to-19th-century 'Southern Tradition' of Sri Lankan mural painting, as dubbed by Bandaranayake (*ibid.*, p.201). See a mural of the ogre-god Mara riding a similarly caparisoned elephant at a temple in Telvatta (*ibid.*, pp.236-7, pl.128).

Provenance

Private Florida Collection since 1997



838

838

AN ANDESITE FIGURE OF KUBERA
INDONESIA, CENTRAL JAVA, 10TH CENTURY
 18 1/2 in. (47 cm) high

\$15,000 - 20,000

印度尼西亞 爪哇中部 十世紀 安山岩俱毘羅像

Kubera, god of wealth, is seated on a lotus base in a position of royal ease, his plump corpulent body carved out of Indonesia's volcanic stone. His full, rounded face glows with a joyful expression, as a gentle smile curls his wide lips. Above, he is adorned with a floral diadem.

Compare the present sculpture to a figure of Kumara, formerly in the Alsdorf Collection (Pal, *Collecting Odyssey*, Chicago, 1997, p.67, cat. no.79). Also compare the treatment of the crown and jewels on a figure of Nandisvara in Fontein, *The Sculpture of Indonesia*, Washington D.C., 1990, p.127, cat. no.8.

Provenance

Estate of Carolyn Oei (1916), Germany, by late 1960s
 Nagel Auction, Salzburg, 6 December 2018, lot 698

839 W

A COPPER ALLOY FIGURE OF BUDDHA
NORTHERN THAILAND, AYUTTHAYA PERIOD, 16TH CENTURY
 31 5/8 in. (80.4 cm) high

\$20,000 - 30,000

泰國北部 大城時期 十六世紀 佛陀銅像

Blissful and still, this standing Buddha has his right hand raised in the gesture of reassuring his followers. Pointing skyward, his elegant fingers characterize the graceful simplicity of his form. While this bronze exhibits typical iconographic and stylistic features of sculpture produced under the Ayutthaya period, its distinctive facial features—comprised of a pointed jaw, wide lips, upswept eyes, high-arched brows, and broad forehead—are qualities which are diagnostic of the artistic traditions of Chiang Mai, Chiang Rai, and regions near the Thai-Lao border. A good stylistic comparison for dating this bronze is a seated Buddha from Northern Thailand with comparable facial features kept in the British Museum and dated by inscription to 1540/1 (Zwalf (ed.), *Buddhism: Art and Faith*, New York, 1985, p.181, no.253).

Provenance

Art Passages, San Francisco, 3 February 2008
 Private West Coast Collection



839



840 W

**A LARGE COPPER ALLOY FIGURE OF BUDDHA
PHAYAO, NORTHERN THAILAND, LATE 15TH CENTURY**

35 in. (88.8 cm) high

\$25,000 - 35,000

帕堯 泰國北部 十五世紀晚期 佛陀銅像

Shown seated in *maravijaya* pose with elegantly contoured hands, this Northern Thai buddha image has distinctive facial features that emphasize Buddha's blissful contentedness. The sculpture is from Phayao stylistically, which was an important principality bordering Chiang Rai and Laos. Phayao's workshop is renowned for its buddhas carved from locally sourced pink sandstone. The faces of Phayao buddhas have prominent brows that are not as highly arched as neighboring styles. They also have a well-defined philtrum between the nose and mouth which is softly modeled without relying on hard ridges. Also, their chins do not have the modeled rounded 'ball' common to other Northern Thai styles (Sukhothai and Lan Na, for example).

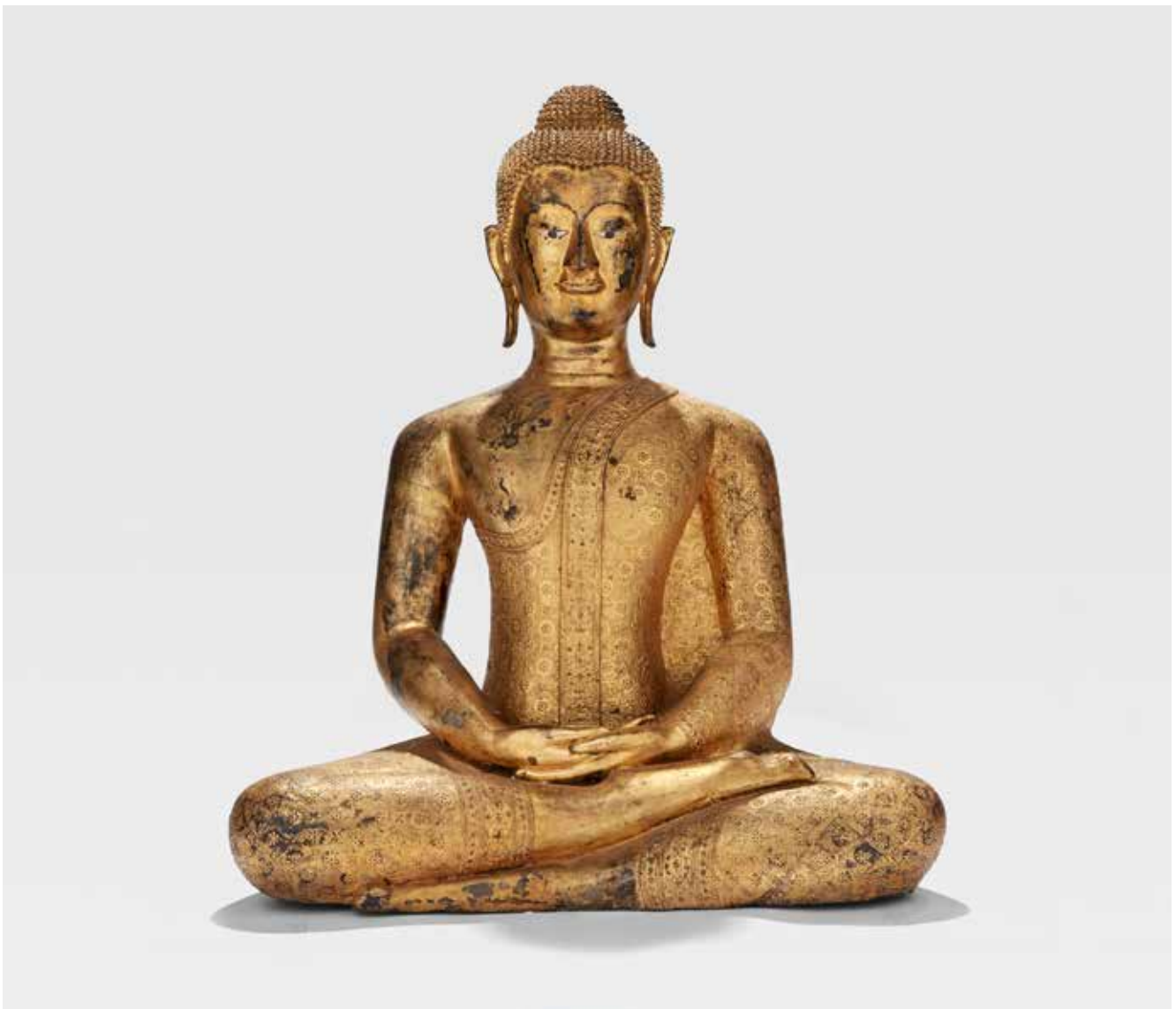
Good points of comparison are three Phayao bronzes dated by their inscriptions to 1474/7, 1497 and 1498 (Stratton, *Buddhist Sculpture of Northern Thailand*, Chiang Mai, 2003, pp.235 & 253, figs.8.124-5 & 9.20). In terms of scale and quality, closest of these is the first, which is in the Bangkok National Museum and was commissioned by Prince Yuthisathian, the governor of Phayao and former suzerain of Phitsanulok. It is also discussed in Woodward, *The Sacred Sculpture of Thailand*, Bangkok, 1997, p.189, fig.188.

Published

Bolaffi Arte, No. 29, Milan, 1973, p.32

Provenance

Private Collection of a Noble Italian Family since 1950s
Thence by descent to the current owner



841^W

**A GILT LACQUER COPPER ALLOY FIGURE OF BUDDHA
THAILAND, RATTANAKOSIN PERIOD, 19TH CENTURY**

35 1/2 in. (90 cm) high

\$15,000 - 20,000

泰國 拉達納哥信王國時期 十九世紀 銅漆金佛陀坐像

This life-size sculpture of Buddha ranks among the finest produced during Thailand's Rattanakosin period (1782-1932). Seated in the half-lotus heroic posture (*virasana*), Buddha's downcast eyes are inset with glass and mother of pearl. He is clad in a monastic robe embellished with gesso floral roundels (*pha lai*) conveying a lavishly embroidered cloth. Buddha images wearing such patterned robes, a symbol of royalty, were introduced during the reign of King Rama III (r. 1824-51), and disappeared thereafter. It is thus most likely that this majestic sculpture was one such royal commission produced under King Rama III's reign.

See further examples of Rattanakosin-period gilt-lacquer bronze Buddha images discussed in Rod-Ari, "The Buddha as Sacred Siamese King: Brocaded Buddhas of the Third Reign", in *The Walters Art Museum Journal*, Vol. 73, 2018, figs.1-5.

Provenance

JF Chen, Los Angeles, 10 April 2000
Private West Coast Collection



842

**A SILK BROCADE PANEL OF MAHAKALA
CHINA, CIRCA 14TH CENTURY**

Satin weave with a silk and gilded paper brocade.

Himalayan Art Resources item no.35892

12 3/4 x 11 in. (32.5 x 28 cm), irregular

\$10,000 - 15,000

中原 約十四世紀 大黑天紋織錦

This intricate woven panel depicts a rare form of Mahakala encircled by a ring of multicolored flames. The figure's facial features, attributes, and accessories are meticulously outlined. Included is a staff with a jagged double edge and a sun-and-crescent-moon pommel resting horizontally on his central forearms. The panel would have been part of a larger textile hanging, likely depicting several *mahakalas* of differing iconography. See a closely related silk panel, carbon dated to the 14th-15th century, published in Spink & Son Ltd., *The Art of Textiles*, London, 1989, no.22.

The figural style of the panel's Mahakala appears to be aligned with the Buddhist art of the Dali Kingdom (10th-13th century). His expression of "wrath without fury" (*Wei Er Bu Nu*), for example, is characteristic of wrathful deities from Dali. The emphasis of strength through exaggerated muscles, such as his bulging forearms, is also consistent with Dali sculpture and painting. See a gilt bronze sculpture of Trailokyavijaya in the collection of Yunnan Museum, China (HAR 8073); also refer to the seven forms of Mahakala within the famous *Dali Kingdom Buddhist Scroll* by Zhang Shengwen at National Palace Museum, Taipei.

Provenance

Acquired from the European Art Market, early 2000s



843

**A COPPER ALLOY FIGURE OF PALDEN LHAMO
DENSATIL, CENTRAL TIBET, 14TH/15TH CENTURY**

Himalayan Art Resources item no.16810

11 3/4 in. (30 cm) high

\$50,000 - 70,000

丹薩替 藏中 十四/十五世紀 吉祥天母銅像

Founded in 1158 by Phagmodrupa Dorje Gyalpo (1110-1170), the Densatil monastery of Central Tibet was remembered for its lavishly decorated *tashi gomang* stupas, erected during the late-13th to 15th centuries. Covered in gilded deities, the *tashi gomang* stupas were among the greatest artistic creations in the history of Tibetan Buddhism. This powerful figure of Palden Lhamo would have belonged to one of them.

Representing one of the four-armed forms of Palden Lhamo (lit. "Glorious Goddess")—the principle female protector of Tantric Buddhist wisdom—this densely cast bronze would have sat within the bottom tier of a *tashi gomang* stupa, which was dedicated to guardian deities. Formerly supported by a lotus base, the figure would have been affixed using the square hole in the sculpture's back.

Seated sideways on a flayed human skin atop a recumbent mule, Palden Lhamo's powerful presence has been skilfully conveyed by a Newari artist through her stout torso and robust limbs. Her ferocity is highlighted by bulging eyes, flaming brows, and a gaping mouth. A second flayed human skin is draped across her back with the head hanging over her right shoulder and hands tied around her neck.

Compare with a gilt bronze figure of Pranasadhana Shri Devi in Czaja & Proser (eds.), *Golden Visions of Densatil*, New York, 2014, pp.106-7, no.17. Two other examples of Densatil-style, four-armed Palden Lhamo figures are published in Huang, *Xizhang Dansatishi Lishi Yanjiu*, Beijing, 2016, p.331, and Grewenig & Rist (eds.), *Buddha: 2000 Years of Buddhist Art*, Völklingen, 2016, pp.428-9, no.187. Also see a two-armed Palden Lhamo in the Jokhang Monastery, which is later, having a leaner body (von Schroeder, *Buddhist Sculpture in Tibet*, Vol. II, Hong Kong, 2001, pp.1068-9, no.274B).

Provenance

Christie's, New York, 24 March 1995, lot 66
Private New York Collection





844

844

**A GILT COPPER REPOUSSÉ MANDALA PANEL WITH MAHASIDDHAS
NEPAL OR TIBET, CIRCA 16TH CENTURY**

With remains of red pigments.

Himalayan Art Resources item no.16805

9 1/2 x 20 in. (24.2 x 51 cm), irregular

\$5,000 - 7,000

尼泊爾或西藏 約十六世紀 銅鑲金錘揲大成就者紋壇城飾板

This panel would have formed part of the outer circles of a large sculptural mandala. The ring of fire at the top symbolizes the transformation required to enter the mandala. Below it, an energetic scene depicts one of the eight cremation grounds (*shmathana*), with Mahasiddha Saraha and Mahasiddha Shavaripa on the left, and Ishana riding a bull on the right. A closely related panel in another private collection is possibly from the same mandala (HAR 24577).

Provenance

Collection of Dr. Howard D. Balensweig, New York
Collection of Francisco Ocampo, Florida, 2001-2017
Private Colombian Collection



845

845

**A GILT COPPER ALLOY FIGURE OF CHITIPATI
QING DYNASTY, 18TH CENTURY**

Himalayan Art Resources item no.16823

6 1/4 in. (16 cm) high

\$8,000 - 12,000

清 十八世紀 銅鑲金屍陀林主像

Among the most beloved subjects in Tibetan Buddhist art, the Chitipati are a jovial dancing skeletal couple. Associated with the *Chakrasamvara Tantra*, the Chitipati are worshiped as guardians, particularly against thieves and grave robbers. They are a rare subject for a Qing bronze. A second is published in Lipton & Ragnums, *Treasure of Tibetan Art*, New York, 1996, pp.168-9, no.89.

Provenance

Private New England Collection, acquired in China, early 1930s
Thence by descent



846

**AN EMBROIDERED SILK THANGKA OF THE BUDDHA OF HEALING
QING DYNASTY, LATE 18TH/EARLY 19TH CENTURY**

Embroidery on gauze; decorated with seed pearls, coral, turquoise, and lapis beads; outlined with couched gold-wrapped thread.

Himalayan Art Resources item no.16832

Image: 34 7/8 x 18 in. (88.6 x 45.8 cm);

With borders: 40 x 23 in. (101.7 x 58.5 cm)

\$50,000 - 70,000

清 十八世紀末/十九世紀初 絲質刺繡藥師佛唐卡

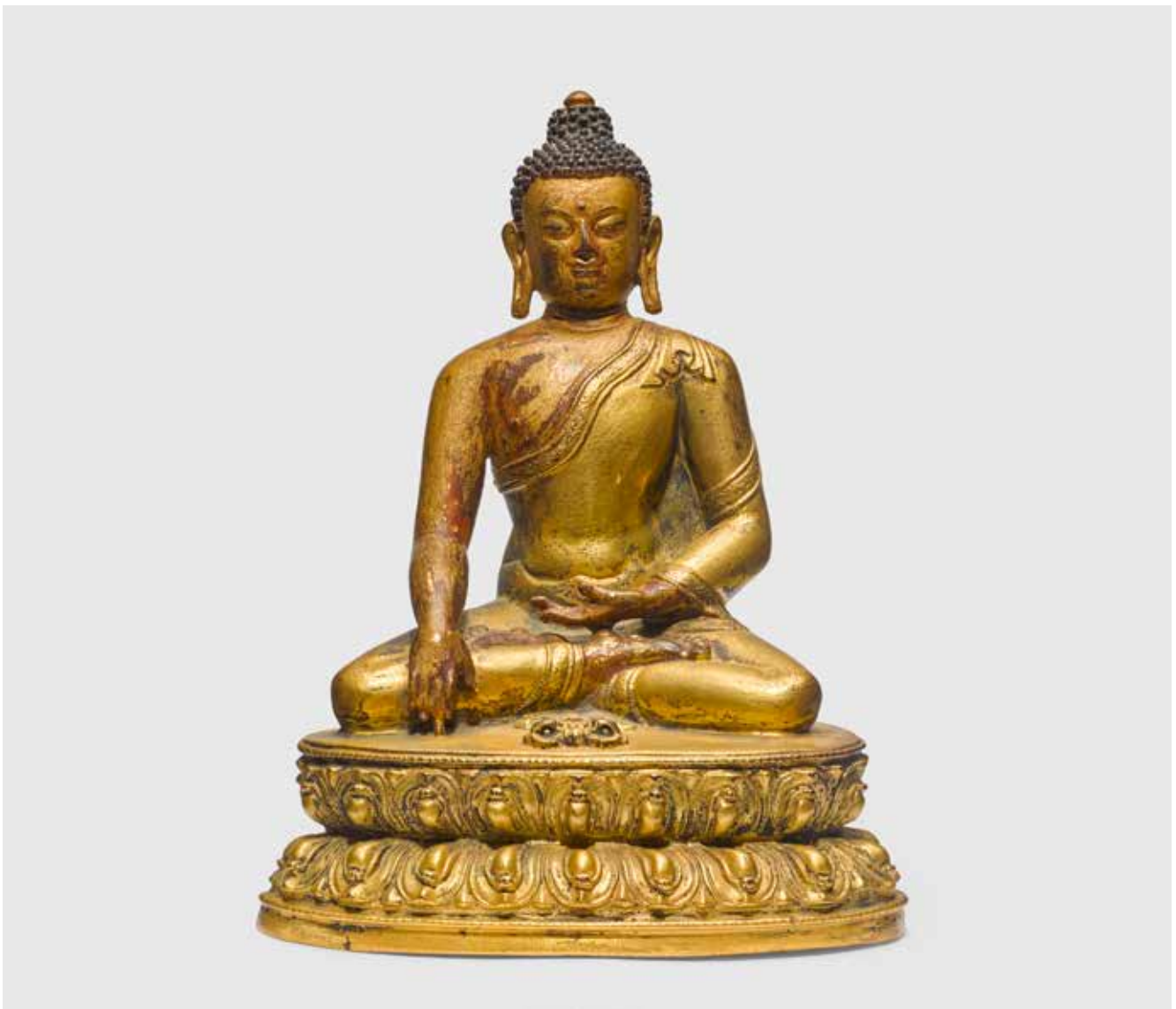
Silk textiles are among the most revered articles used in Buddhist worship in China and Tibet. Similar to sculptures and paintings, the finest textile Buddha images were commissioned to accrue religious merit. During the Yuan and early Ming dynasties, magnificent silk thangkas were produced by the Chinese imperial workshop as gifts to Tibetan monasteries. The tradition of weaving and embroidering sacred images continued through the Qing dynasty. Carefully designed and assembled with seed pearls and coral, turquoise, and lapis beads, the present work is among the finest embroidered thangkas produced in the late 18th to early 19th century.

Commissioned for the blessings of good health, the composition centers on Bhaisajyaguru, the Supreme Healer, offering a myrobalan fruit in his extended right hand. He is flanked by Manjushri on either side, with smaller representations of Akshobhya, Shakyamuni, and a second Bhaisajyaguru above. At the bottom, Prajnaparamita, Vasudhara, and Sarasvati are seated on clouds, surrounded by the eight auspicious symbols (*ashtamangala*) of Tibetan Buddhism.

Each figure is impeccably embroidered in satin stitch, with details highlighted in couched gold-wrapped thread. Their jewelry and crowns are further decorated with seed pearls and beads, increasing the cost, and therefore merit, of the commission. The landscape background of clouds, rocks, trees, and flowers is meticulously embroidered in counted stitch. The combined use of satin stitch and counted stitch within the same composition is quite rare. For another example, see a "thousand Buddha" robe published in Rutherford & Menzies, *Celestial Silks: Chinese Religious and Court Textiles*, Sydney, 2004, pp.30-1.

Compare with a Qianlong period counted stitch thangka of Green Tara in the Qing Palace Collection, published in Shan Guoqiang, *Gugong bowuyuan cang wenwu zhenpin quanji: Zhixiu shuhua*, Hong Kong, 2005, p.75, no.39. Also see an embroidered thangka of Amitayus, Tara, and Ushnishavijaya sold at Christie's, New York, 20 September 2000, lot 102, and another of Bhaisajyaguru at Christie's, New York, 16 September 2008, lot 559.





847

**A GILT COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
TIBET, CIRCA 15TH CENTURY**

Himalayan Art Resources item no.16804

6 1/4 in. (16 cm) high

\$10,000 - 15,000

西藏 約十五世紀 銅鑲金釋迦牟尼佛像

Sensitively modeled with robust limbs and chest filled with yogic breath (*prana*), this gilded image represents an idealized form of The Enlightened One. The subtle swells of his pectorals and waist underneath the diaphanous robe showcase the work of a skilled craftsman. The presence of the small vajra before Buddha's ankles references Shakyamuni's enlightenment at Bodh Gaya in India. Compare to another gilt bronze image of the historical Buddha sold at Sotheby's, New York, 17 March 2015, lot 1025.

Provenance

Ex-Estate of Martha J. Kirkpatrick (1925-2015), Los Angeles



848

**A GILT COPPER ALLOY FIGURE OF SHADAKSHARI LOKESHVARA
KHASHA MALLA, CIRCA 1300-1350**

With a Tibetan inscription at the front of the lotus base, *Ya tso (sic: tse) mnga' bdag gyis bdan (sic: gdan) sa lha tong du phul ba//*; translated: "The Ya tse sovereign has offered this to the monastery of Lha tong."

Himalayan Art Resources item no.16801

7 1/4 in. (18.5 cm) high

\$200,000 - 300,000

卡薩馬拉 約1300-1350年 銅鑲金四臂觀音像

Published

Amy Heller, "Sculpture of Avalokitesvara Donated by the Ruler of Ya Tse (Ya Rtse Mnga' Bdag)", in Ehrhard & Maurer (eds.), *Nepalica-Tibetica: Festgabe for Christoph Cuppers*, Band 1, IITBS, 2013, pp.243-7, fig.1 & 2.

Amy Heller, "Buddhist Art in the Himalayas and Tibet", in v. d. Schulenburg (eds.), *Buddha 108 Encounters*, Frankfurt, 2015, p.84, fig.9.

Provenance

Chino Roncoroni

Private Swiss Collection, acquired from the Paris Art Market, 2009

Shadakshari Lokeshvara gazes benevolently from his heavy-lidded eyes under elegant arched brows. He is seated above a succulently-petaled lotus—radiant and golden. A minute depiction of his spiritual progenitor, the Buddha Amitabha, is nestled in his lapis-tinted hair. His finely cast mouth forms a gentle, upturned smile, while he raises his foremost hands in *anjali mudra* to bless the viewer. Shadakshari Lokeshvara personifies the preeminent incantation for the Great Bodhisattva Avalokiteshvara, *om ma ni pad me hum* ("hail to the jewel in the lotus"), repeated daily by Tibetan Buddhists. This exquisite sculptural representation bears an inscription and the stylistic registers of a newly attributed kingdom of the Khasha Mallas, spanning 13th-to-14th-century western Tibet and western Nepal, which ranks it among an important sub-group definitely produced for royal patronage.



With the term “Ya tse”, the bronze’s inscription refers to the Khasa Malla kingdom by its Tibetan name, discussed in detail by Amy Heller (Heller, 2013). The inscription also explains that the bronze was created as a pious gift from a Khasa Malla king to an as-yet-identified monastery. Heller suggests two possible rulers who may have commissioned this statue, Punya Malla (fl.1330-1340), and his son, Pritivi Malla, (fl.1340-1355), which might narrow the time of production to the second quarter of the 14th century.

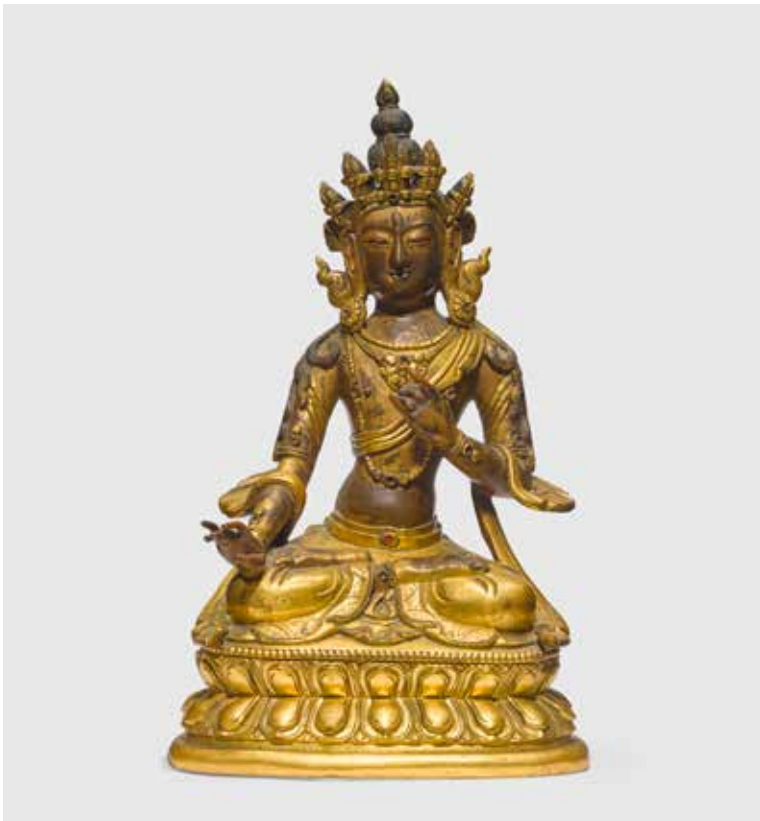
The bronze exhibits many of the defining characteristics now used to identify Khasa Malla bronzes since the first was recognized by Ian Alsop in 1994 (see Alsop, “The Metal Sculpture of the Khasa Malla Kingdom” in Singer & Denwood (eds.), *Tibetan Art: Towards a Definition of Style*, London, 1997, pp.68-79). For example, these are a lotus base with plump, multilobed petals, a prominent beaded upper rim, and a plain back painted with red lacquer. Also, the sash resting before his ankles is cast as part of the base, rather than the figure, which is more common in neighboring sculptural traditions. His knuckles are well-defined in what is considered the most convincing stylistic indicator of the Khasa Malla style, and his figure and countenance are characteristically well-nourished more so than neighboring styles.

In fact, his face and figural type so clearly match the treatment of another inscribed Khasa Malla bronze in the National Museum of Art, Washington, D.C. —believed to represent the wife of Pritivi Malla, Queen Dipamala (fig.1; F1986.23)—that it further suggests the likelihood this bronze is part of a royal subgroup produced under, or contiguous to, Pritivi Malla’s reign. Two other gilt bronzes that likely belong to this group are a Bhaisajyaguru sold at Sotheby’s, Paris, 23 June 2016, lot 137 and a Manjushri sold at Koller, Zurich, 13 June 2017, lot 111—all four showing considerable artistic flair as some of the finest Khasa Malla sculptures of their scale yet identified. However, the present lot is the only Khasa Malla sculpture so far known to bear an inscription that explicitly states it was commissioned by (and not for) a Khasa Malla king.



Fig. 1
Queen as the Goddess Prajnaparamita
Gilt copper
Nepal, 14th century
8 in. (20.3 cm) high
National Museum of Asian Art, Washington, D.C.
Purchase - Charles Lang Freer Endowment (F1986.23)





849

849

**A GILT COPPER ALLOY FIGURE OF SITATAPATRA
QING DYNASTY, 18TH/19TH CENTURY**

Himalayan Art Resources item no.16829

7 1/2 in. (19 cm) high

\$3,000 - 5,000

清 十八/十九世紀 銅鑲金大白傘蓋佛母像

Sitatapatra, a female protector who emanates from Shakyamuni's *ushnisha*, is represented here in her two-armed form. A separately cast parasol would have been held in her raised left hand. For similar Qing-dynasty examples of the subject, see Phoenix Art Museum (1988.96.B), and Bonhams, New York, 14 September 2015, lot 47.

Provenance

Ex-Estate of Martha J. Kirkpatrick (1925-2015),
Los Angeles



850

850

**A GILT COPPER ALLOY VAJRA AND GHANTA SET
TIBET, CIRCA 16TH CENTURY**

Himalayan Art Resources item nos.16820 & 16821

Vajra: 4 3/4 in. (12 cm) long;

Ghanta: 7 1/8 in. (18.2 cm) high

\$5,000 - 7,000

西藏 約十六世紀 銅鑲金鋼杵與金剛鈴

A vajra and ghanta are the most indispensable pair of ritual implements used in almost all Tibetan Buddhist ceremonies. This pair is particularly fetching for the vajra's translucent inset stones. Compare the design of the present work, especially of the *makara* prongs, to a silver and bronze set published in Hall (ed.), *Tibet: Tradition and Change*, Albuquerque, 1997, pp.168-9, pl.84. Another closely related ghanta is published in Grewenig & Rist (eds.), *Buddha: 2000 Years of Buddhist Art*, Völklingen, 2016, pp.506-7, no.226. Also see a related set sold at Bonhams, New York, 13 March 2017, lot 3060.

Provenance

Private American Collection



851

**851
A THANGKA OF VAJRAVARAHI
EASTERN TIBET, 19TH CENTURY**

Distemper on cloth; with original silk mounts and wood dowel.
HAR Himalayan Art Resources item no.16831
Image: 26 3/4 x 20 1/8 in. (67.9 x 51.1 cm);
With silks: 51 x 30 1/2 in. (129.5 x 77.5 cm)

\$5,000 - 7,000

藏東 十九世紀 金剛亥母唐卡

The painting's large central figure of Vajravarahi depicts the three-eyed goddess with a ritual chopper in her raised right hand and a blood-filled skullcup in her left. A staff (*khatvanga*) rests in the crook of her left arm. A sow's head emerging from the right side of her crown helps identify her. Adorned with skulls and meticulously delineated bone ornaments, Vajravarahi is presented as a fierce yet elegant protector of the Chakrasamvara Cycle of Tantras. She is accompanied by the primordial Buddha Vajradhara above, and various vajrayoginis in each corner, including Naro Khechari, Maitri Khechari, Troma Nagmo, and Six-Armed Vajrayogini. Compare another East Tibetan thangka of Vajravarahi with a similar composition and treatment of its landscape (HAR 15494).

Provenance

Collection of Dr. Robert Schaller Jr., Seattle, acquired in India, 1960s



852

**852
A THANGKA OF VAJRADHARA
EASTERN TIBET, PALPUNG STYLE, 19TH CENTURY**

Distemper on cloth.
Himalayan Art Resources item no.16830
29 1/4 x 20 1/8 in. (74.3 x 51.1 cm)

\$5,000 - 7,000

藏東 八蚌風格 十九世紀 金剛總持唐卡

This colorful painting depicts Vajradhara, the primordial Buddha, who is the root-deity of many Tantric Buddhist teachings. Above him, emerging from a cluster of clouds, is Samantabhadra, who in some traditions is also considered the primordial Buddha. Samantabhadra is seated in union with his consort, Samantabhadri, amid rainbow-colored streams of light. Against a hilly, verdant landscape, a retinue of mahasiddhas, monastic teachers, and a Tibetan ruler enliven the composition.

The palette and style follow a painting tradition developed by Situ Panchen Chokyi Jungne (1700–74), which was popularized at Palpung Monastery in Eastern Tibet. Compare the palette and overall composition, with similar grassy knolls and tonal gradients, to a White Tara thangka published in Jackson, *Patron and Painter*, New York, 2009, p.114, fig.6.1. Also, see a Palpung-style Shadakshari thangka for its similar treatment of the semi-transparent aureole and rainbow light (HAR 77018).

Provenance

Private New York Collection, acquired in New York, 1990s



853

853

**A GILT COPPER ALLOY FIGURE OF TSONGKHAPA
QING DYNASTY, CIRCA 18TH CENTURY**

Himalayan Art Resources item no.16822

5 1/2 in. (14 cm) high

\$4,000 - 6,000

清 約十八世紀 銅鑲金宗喀巴像

Je Tsongkhapa (1357-1419), the revered founder of the Gelug school of Tibetan Buddhism, is a popular subject for Qing-dynasty portrait bronzes. He is shown wearing a pandita's hat and luxurious, patterned robes, raising his hands in *dharmachakrapravartana mudra*. Compare with a closely related example published in von Schroeder-Imhof, *Schritte zur Erkenntnis*, Zurich, 2006, p.95, no.29. Also see another Tibeto-Chinese Tsongkhapa in Rhie & Thurman, *A Shrine for Tibet*, New York, 2009, p.125, no.II-14.

Provenance

Private American Collection



854

854

**A THANGKA OF PADMASAMBHAVA IN HIS PURE LAND
TIBET, 18TH CENTURY**

Distemper on cloth; with original silk veil and mounts. Recto with gold Tibetan inscriptions identifying figures and places; verso with red Tibetan 'om, ah, hum' invocations at the center.

Himalayan Art Resources item no.61954

Image: 24 1/2 x 17 1/4 in. (62.2 x 43.8 cm);

With silks: 50 x 29 in. (127 x 73.5 cm)

\$3,000 - 5,000

西藏 十八世紀 蓮花生大士居淨土唐卡

Packed with fine detail, this composition depicts Padmasambhava in his palace atop the Copper Colored Mountain. Padmasambhava has resided in this Pure Land paradise since leaving Tibet. He is accompanied by his two consorts, and worshipped by numerous lamas and kings lucky enough to have been reborn there. Above the four-storied golden palace, celestial gods and goddesses dance and play music. The top register is centered by Brahma in his own palace, flanked by Palchen Nga Gyal and Longchenpa on either side. In the prominent orange mountain caves below, yogis are secluded in tantric practice. On the other side of the water in the foreground, tigers, snakes, demons, and cannibals perform gruesome activities, forming a stark contrast with Padmasambhava's paradise. This was a popular subject in 18th- and 19th-century Tibet. A similar composition is published in Rhie & Thurman, *Wisdom and Compassion*, New York, 1991, pp.362-3, no.149.

Provenance

Private New Jersey Collection before 1969



855

**A PAIR OF GILT COPPER ALLOY REPOUSSÉ PLAQUES
OF KURUKULLA AND VAJRVARAHI
TIBET, 18TH/19TH CENTURY**

Himalayan Art Resources item nos.16827 & 16828
8 x 6 1/2 in. (20.2 x 16.5 cm), the larger

\$10,000 - 15,000

西藏 十八/十九世紀 銅鑲金錘揲智行佛母及金剛亥母飾板

The artist has skilfully hammered and chased these lively images from plain metal sheets. Both dance upon trampled corpses, Kurukulla with four arms, Vajravarahi with two. Kurukulla is a manifestation of Tara invoked in enchantment rites by women seeking lovers. A form of Vajrayogini, Vajravarahi is the principal female deity of the *Chakrasamvara Tantra*. She is the consort of the great transformative deity, Samvara, and is also worshiped in her own right as a protector of the tantra's potent secrets. Her multi-layered aureole is particularly elaborate, formed by an inner ring of flames, a strand of petals with beaded border, and a series of conch shells nestled within the outer layer of flames.

Provenance

Acquired from a Private American Collection, early 2000s

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Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (vi) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request thereof; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer's guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogues

Before each auction we publish illustrated catalogues. Our catalogues provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogues also include the dates and the times for the previews and auctions. We offer our catalogues by subscription or by single copy. For information on subscribing to our catalogues, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogues, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogues include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the \square symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested

parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogues, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogues, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Due to the mandated closures of nonessential businesses in New York and California, Bonhams are unable to release property for collection or shipping until such mandates are lifted and our physical offices reopen. On Tuesday 28 July oversized lots (noted as W next to the lot number) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable and storage fees will begin 5 business days following the transfer.

All other lots which have been paid for in full will be held in our storage facilities free of charge until our premises re-open and for a thirty (30) day period after we notify you that lots are available for collection.

Storage charges of \$5 per lot, per day will apply after this 30-day period for any lots which have not been collected. After we notify you that lots are available for collection, we ask that you make an appointment for the retrieval of your purchases by calling our main telephone number (212) 644 9001. Please also inform us of any special instructions regarding the retrieval, shipping and/or transportation of any purchases. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Tuesday 28 July. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON THE NEXT BUSINESS DAY FOLLOWING THE TRANSFER.

Address
Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 business days of the transfer. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within the 30 days following the lifting of the mandated closures of nonessential businesses in New York.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized lots

- 837
- 839
- 840
- 841

登記及競投表格

邦瀚斯
(出席者 / 書面競投 / 網上 / 電話競投) 請選擇競投方法

號牌 (僅供本公司填寫)

Bonhams

本拍賣會將根據邦瀚斯的「業務規定」進行，在拍賣會的競投及購買將由「業務規定」規管。閣下閱讀「業務規定」時應一併閱讀有關本拍賣會的「拍賣會資料」，該「拍賣會資料」載有閣下於作出購買時須支付的費用，以及有關在拍賣會競投及購買的其他條款。閣下若對「業務規定」有任何疑問，應在簽署本表格前提出。「業務規定」亦包含由競投人及買家作出的若干承諾及限制邦瀚斯對競投人及買家的責任。

資料保護 — 閣下資料的使用

在本公司獲得任何有關閣下的個人資料時，本公司只會根據本公司的「私隱政策」條款使用閣下的資料（以閣下披露資料時給予本公司的任何額外特定同意為準）。閣下可透過本公司網站(www.bonhams.com)、郵寄香港金鐘道88號太古廣場一期2001室客戶服務部或電郵至hongkong@bonhams.com索取「私隱政策」的副本。我們可能會提供您的個人資料給公司內成員，意即其子公司、或最終控股公司與其子公司（無論註冊於英國或其他地區），我們不會將您的資訊透露給公司以外人員，但可能會不定時向您提供您可能會有興趣之資訊，包括第三方提供之產品及服務。

如欲接收我們的資訊，請選擇：
電郵 ☐ 郵寄 ☐

競投者須知

客戶需提供身份證明文件如護照、駕駛執照、身份證的副本證明，以及住址證明如水電費賬單、銀行或信用卡結算單等。公司客戶亦需提供公司章程 / 公司註冊文件的副本，以及授權個別人士代表進行競投的函件。如閣下未能提供上述文件，可能導致本公司未能處理閣下的競投。如閣下競投高價的拍賣品，本公司可能要求閣下提供銀行信用證明。

若成功購買拍品

本人將自行提取貨品 ☐

請安排運輸公司聯繫我提供報價，
我同意將本人聯繫資料交予運輸公司。 ☐

* 任何人士、競投人及買家必須年滿18歲方可於拍賣會上參與競投葡萄酒、烈酒及酒精飲料等拍賣品。

拍賣會標題:		拍賣會日期:	
拍賣會編號:		拍賣會場地: 香港	
如閣下未能親身出席拍賣會，請最遲於拍賣會前24小提供閣下欲競投的拍賣品詳情。競投將被下調至最接近的競投增幅。請參閱圖錄中「競投者須知」內有關指示邦瀚斯代表閣下執行電話、網上或書面競投的進一步資料。邦瀚斯將代表閣下盡力執行該等競投，但本公司並不對任何錯誤或未能執行競投承擔責任。			
一般競投價遞增幅度 (港元) :			
\$10,000 - 20,000.....按 1,000s		\$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s	
\$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s		\$500,000 - 1,000,000.....按 50,000s	
\$50,000 - 100,000.....按 5,000s		\$1,000,000 - 2,000,000.....按 100,000s	
\$100,000 - 200,000.....按 10,000s		\$2,000,000以上.....由拍賣官酌情決定	
拍賣官可隨時酌情決定把任何競投價拆細。			
客戶編號		稱銜	
名		姓	
公司名稱 (如適用的話將作為發票收票人)			
地址			
城市		縣 / 郡	
郵編		國家	
流動電話		日間電話	
夜間電話		傳真	
競投電話號碼 (包括電話國家區號)			
電郵 (大楷)			
閣下倘若提供以上電郵地址，代表授權邦瀚斯可把跟拍賣會、市場資料與消息相關的信息發送至此電郵地址。邦瀚斯不會售賣或與第三方交換此電郵地址資料。			
本人登記為私人客戶 <input type="checkbox"/>		本人登記為交易客戶 <input type="checkbox"/>	
請注意所有電話對話將被錄音		以往曾於本公司登記 <input type="checkbox"/>	

重要提示

除非事前另行與邦瀚斯以書面協定競投人以第三方代理人的身份行事，否則一經登記，競投人須對其購買款項承擔個人責任。任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份）須就其獲接納的出價而產生的合約與主事人共同及個別地向賣家及邦瀚斯承擔責任。透過簽署此表格，閣下同意接受本圖錄內的「競投者須知」的約束。閣下亦授權邦瀚斯向閣下的銀行查詢閣下的財務狀況。邦瀚斯可要求閣下提供身份證明及永久地址供查核及客戶管理用途。

電話或書面競投	拍賣品編號	拍賣品說明	最高港元競投價 (不包括買家費用)	應急競投價*

閣下簽署此表格，則代表閣下已閱讀圖錄，亦已細閱並理解我們的「業務規定」，並願意受其約束，及同意繳付「競投人通告」內提及「買家費用」、增值稅及其他收費。這影響閣下的法律權利。	
簽字:	日期:

* 應急競投價：表示如在競投期間我們未能透過電話與閣下聯絡或電話連線中斷，則只有邦瀚斯可獲閣下授權以應急競投價為最高競投價（不包括買家費用）代閣下進行競投。

進行付款的戶口持有人名稱必須與發票及「拍賣登記表格」上所列的名稱相同。

請將填妥的「拍賣登記表格」及所需資料電郵或傳真至:

香港金鐘道88號太古廣場一期2001室客戶服務部 電話: +852 2918 4321 傳真: +852 2918 4320, info.hk@bonhams.com

香港金鐘道88號太古廣場一期2001室Bonhams (Hong Kong) Limited. 公司編號1426522

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: Indian Himalayan & Southeast Asian Art	Sale date: Thursday July 23, 2020
Sale no. 26159	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

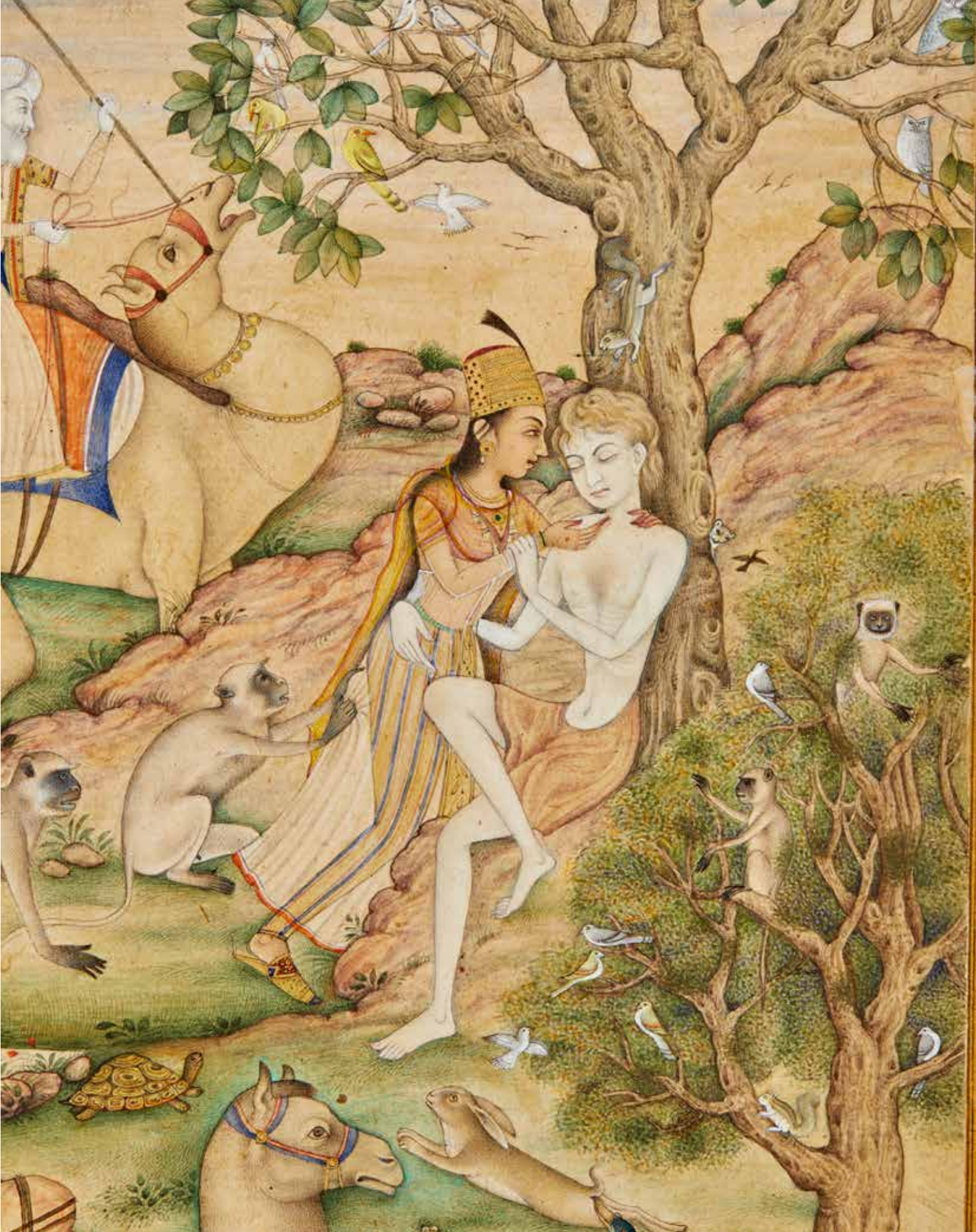
Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:





Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793